IN THIS ISSUE: AMERICAN NATIONAL HYMN ROUNDS OUT A CENTURY—By E. Clyde Whitlock

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, JANUARY 21, 1933

Price 15 Cents

Daguerre photo

FRIDA LEIDER

Dramatic Soprano of the Berlin State Opera and the Metropolitan Opera, New York, as Brünnhilde in Die Walküre

ISAAC VAN GROVE.
An All-Chicago Chanukah Festival took place in the Chicago Stadium on December 25, under the auspices of the Zionist Organization of Chicago, led by Mr. Van Grove.

HEINRICH SCHLUSNUS and FRANZ RUPP
on the SS. Bremen, which brought them to New York recently. (Fleischhut photo.)

OSSIP GABRILOWITSCH
recently was piano soloist with the Richmond (Va.) Symphony Orchestra. On February 22 he will appear with Albert Spalding in a sonata recital at Town Hall, New York.

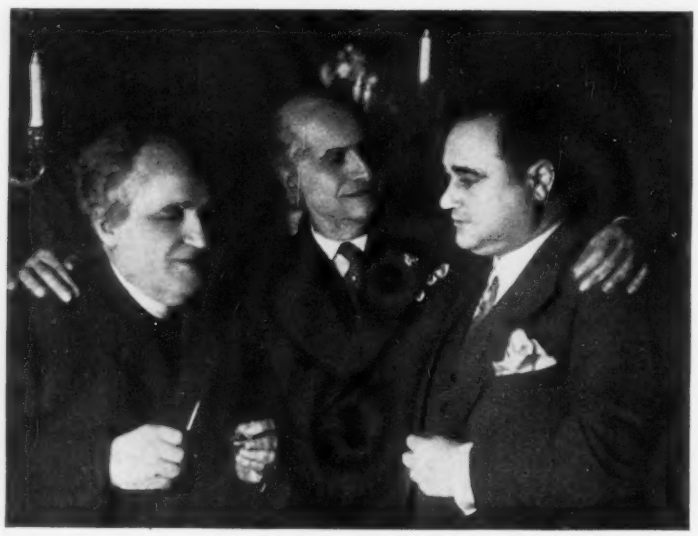
JEANNE HASSLER,
contralto, recently returned from a Lieder tour of Europe, singing twice in Vienna and Munich, and in London, Berlin, Prague, Paris, Rome, and other Italian cities.

MAREK WINDHEIM,
tenor of the Metropolitan Opera Company, sang the role of Henry Smithers, the Cockney trader, in the world première of Louis Gruenberg's new American opera, Emperor Jones, at the Metropolitan Opera House on January 7. © Mishkin.

SAM M. HARRINGTON,
president of the Frost Manufacturing Company, has assumed the presidency of the Galesburg (Ill.) Civic Music Association and has effected an increase of twenty-one per cent. in the membership of the organization this year. Artists appearing before the Galesburg Civic Music Association this season include Mischa Levitzki, Florence Austral and John Amadio, Chase Baromeo, and the Cordon String Quartet. The association functions according to the Civic Music Plan originated by Dema E. Harshbarger. (Photo by Kaiden, Inc.)

PAUL STASSEVITCH,
Russian violinist, will appear as soloist with the Manhattan Symphony Orchestra (conducted by David Mannes) on January 29, at the Waldorf-Astoria, New York, playing Sir Edward Elgar's violin concerto. This work has not been heard here in a number of years. (Drawing by Zirinsky.)

ERNST KRENEK'S
latest song cycle for baritone and piano, Gesänge des späten Jahres, was presented by the Berlin group of the International Society for New Music at the Singakademie, December 2, with the composer at the piano.



GIGLI,
while in Rome to celebrate Christmas with his family, paid a visit to Don Lorenzo Perosi, Italian composer, at left. With them is Adriano Belli, journalist and mutual friend of the two artists. The tenor, leaving for Milan, December 26, made his début at La Scala in Andrea Chénier on December 29.

MARIA MUELLER,
soprano of the Metropolitan Opera Company, bids farewell to New York when she sings her last performance of the season tonight. Her last role will be that of Maria Boccanegra, the same part in which she appeared in the opening performance of the Metropolitan season, Simon Boccanegra. Miss Mueller will appear this summer at the Bayreuth Festival, under the direction of Arturo Toscanini.

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some phase of the art.
790 Riverside Drive, New York BRadhurst 2-3729

MME. REGINA A. DE SALES
VOICE AND REPERTORY
10 rue Le Verrier, Paris 6me

WAGER SWAYNE HARRIS
TEACHER OF SINGING
320 West 78th Street, New York
Telephone ENdicott 2-9740

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR
211 Bedford Park Boulevard, New York
Tel. SEdgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone CIrcle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 West 111th St., New York City. CAth. 8-6965

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Tel. GRamercy 5-6264

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Tel. TRafalgar 7-9453

ERNEST CARTER, Mus.Doc.
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

WALTER SQUIRE
TEACHER OF PIANO AND THEORY
Studio: 101 East 74th Street, New York
Telephone: BUtterfield 8-6090

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-2634 and HUmboldt 1429

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, N. Y.
Tel: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

ANNA SARGENT SMITH
CHILD CULTURE THRU MUSIC
Studio 711 Steinway Hall, New York CIrcle 7-2770

VERA B. McINTYRE
TEACHER OF VOICE
Assistant VILONAT STUDIOS
140 West 69th St., New York Tel. EN. 2-4580

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: MOnument 2-8753

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST ORATORIO SOCIETY OF N. Y.
Address 52 West 84th St., New York

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

DEANE DOSSERT
Voice Specialist
9 rue Henri Heine, Paris
Appointments by letter only

JOHN R. OATMAN
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone AUdubon 3-3748

STUART ROSS
COACH-ACCOMPANIST
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone SUsquehanna 7-5720

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

CARLO KOHRSSEN
Conductor Washington Heights Oratorio Society
TEACHER OF PIANO AND THEORY
526 W. 139th St., N. Y. Tel. BRadhurst 2-3364

ARLINE REYNOLDS SMITH
SOPRANO—TEACHER OF SINGING
Studios:
New York: 160 W. 73rd St., Studio 5-I Tel.: TRaf. 7-6700
Philadelphia: 2018 Walnut St. Tel.: Locust 3621

WALTER W. PLOCK
TEACHER OF SINGING
121 West 67th Street, New York
Telephone TRafalgar 7-4625

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Tel. SChuyler 4-3580

ELSA HILGER, CELLIST
MARIA HILGER, VIOLINIST
GRETA HILGER, PIANIST
Address c/o Musical Courier, 113 W. 57th St., N. Y.

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N.Y. SUsquehanna 7-1079

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel. SChuyler 4-4140
Personal address: 601 West 140th Street
Tel. EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
342 West 71st St., New York SUs. 7-9763

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone ACademy 2-1588
Will Accept Advanced Violin Pupils

MILO MILORADOVICH
SOPRANO
Soloist Riverside Church
New York City

MILDRED JAMISON DASSETT
PIANIST and TEACHER
Endorsed by Isidor Philipp
Studio: 522 Steinway Hall, N.Y. ALgonquin 4-0296

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone SUsquehanna 7-0123

MME. SCHOEN-RÈNE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
TEACHER OF VOICE—PIANO
Assistant to Wilbur A. Luyster in Sight Singing
Metropolitan Opera House Studios, 1425 Broadway, New York, and 42 Rockwood Ave., Baldwin, L. I., N. Y.

THE CARL FIQUÉ STUDIOS
Piano, Organ, Violin, Theory, Voice, Dramatic Action, Dancing. Faculty: Mrs. Carl Fiqué Director; F. W. Riesberg; Bruno Timmermann; Helen Zottarelli. *Free Scholarships.*
28 So. PORTLAND AVE., BROOKLYN, N. Y., NEvins 8-3462

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone CIrcle 7-5420

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

VOL. CVI.—NO. 3
WHOLE NO. 2754

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $8.50

FIFTY-FOURTH YEAR

RONALD MURAT
Composer—Violinist
550 Riverside Drive New York
Tel. UNiversity 4-3936

WILDERMANN
Institute of Music
Authorized Local Center of Trinity College of Music (London)
Steinway Hall, N. Y. C. Address Secy., St. George, S. I.

ATTICO BERNABINI
Formerly Chorus Master Chicago Civic Opera
Opera Chorus School
821 Kimball Bldg., Chicago Appointment by letter

GRACE PANVINI
Lyric Coloratura
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

DOROTHY **GREENE** *Soprano*
Pupils accepted
CONCERT—ORATORIO—RECITAL
65 E. 15th Street, New York Tel. STuyvesant 9-4158

Florence Wessell
VOCAL STUDIO
50 East 77th St., New York City BUtterfield 8-4381

CARL **KAMMERER**
TEACHER OF VOICE, PIANO AND ORGAN
Studio: 713 Carnegie Hall, New York City

WALTER HENRY HALL
Professor of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

CLAUDE **WARFORD** TEACHER OF SINGING
4 W. 40th St.
N. Y. C.
Tel. PEnn 6-4897

RUTH JULIAN KENNARD
PIANO AND GENERAL MUSICIANSHIP
Children a Specialty
Studio 800, Carnegie Hall, N. Y. C. Tel. CIrcle 7-2265

MARGERY MAXWELL
SOPRANO
Pearson Hotel, Chicago, Ill. Tel. Superior 8200

PAGANUCCI
OPERATIC COACH — ACCOMPANIST
Rembrandt Studios, 152 W. 57th St., New York
(Tel. NEvins 8-3840 or CIrcle 7-9036 for Appointment)

MARION **KINGSBURY-CERATI**
VOICE — STAGE TECHNIC — DICTION
Formerly of the Metropolitan Opera Company
70 Seventh Ave., New York CHelsea 3-7786

ELEANOR STEELE
SOPRANO
4 East 72nd Street
New York City

HALL CLOVIS
TENOR
4 East 72nd Street
New York City

EDOARDO AND OLGA G. **SACERDOTE**
SCHOOL OF OPERATIC ART. In conjunction with the
OPERATIC ART THEATRE
Voice Development — Concert Repertory
FINE ARTS BUILDING CHICAGO, ILL.

MUSICIANSHIP
Singers cannot sing well without it. Quick Results
M. E. C. TROTIN
Carnegie Hall Studio 805 Tel. UNiversity 4-3803 Private Residence 411 West 115th St.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

MARGARET ROBERTS
SOPRANO
Mgt.: Annie Friedberg, Fisk Building, New York

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

FLORENCE OSTRANDER
TEACHER OF SINGING
Studios { 21 Cohawney Road, Scarsdale, N. Y.
817 Steinway Hall, New York City

ARTHUR WARWICK
PIANIST—TEACHER
Director of Piano—Horace Mann School for Boys
113 West 57th Street, N. Y. Tel. CIrcle 7-4780

SUSAN **BOICE**
SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: CIrcle 7-0187

FLORENCE **KAISER** *Soprano*
SIEGFRIED **VOLLSTEDT** *Conductor-Pianist*
Chicago Conservatory, Kimball Bldg., Chicago

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EUGENE DUBOIS
PIANIST-TEACHER
Studio: 116 Carnegie Hall, New York Phone CIrcle 7-1953

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
819 Sunset Road, Winnetka, Ill.

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
Five Recent Years in Europe
21 West 95th Street, New York Riverside 9-9141

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

RALPH DOUGLASS
Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studios, 160 W. 73rd St., N. Y. C.
TRafalgar 7-6700

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

Sarah Peck More
SOPRANO AND TEACHER OF SINGING
New York Studio: 151 E. 37th St. Tel. CAledonia 5-7732
Hartford, Conn., Studio: (Wed. & Thurs.) 142 Whiting Lane

CARL BUSCH
Cantata "The Hunter's Horn"
For Baritone, 3 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ., 500 S. Wabash Ave., Chicago, Ill.

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel: STuyvesant 9-6400

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
MRS. D. HENDRIK EZERMAN
Managing Director
YEAR BOOK
Accredited by
The Juilliard Foundation of New York

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
57 WEST 75TH STREET, NEW YORK
Telephone SUs. 7-9880
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. CIrcle 7-3053
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

JOSEFIN **HARTMAN-VOLLMER**
Coach and Accompanist
"The perfect accompanist."—Mme. Schumann-Heink
STUDIO: 215 W. 75th St., N. Y. Tel: TRafalgar 7-2377

JERDONE BRADFORD
CONTRALTO
235 East 22nd Street, New York City
Telephone STuyvesant 9-6531

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
233 W. 72nd St., N. Y. Tel. TRa. 7-9465

PILAR MORIN
Voice Production—Coaching in French, Italian and English Opera—Mise-en-Scene for Opera
Studio of the Theater: 601 West 110th Street, New York
Tel. CAthedral 8-2603

ARTHUR **KRAFT**
Concert—TENOR—Oratorio
President Columbia School of Music
Chicago, Ill.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., New York Tel. RHinelander 4-1750

OTTO LUENING
Composer—Conductor
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

HANNA **BUTLER** *Soprano Concerts*
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

ETTA **HAMILTON MORRIS**
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-9748

IRMA SWIFT
TEACHER OF VOICE — COLORATURA SOPRANO
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

BEATRICE DESFOSSES
Soprano
Address c/o Mrs. Andrews, 33 Mitchell Ave.
Flushing, L. I. Tel. FLushing 9-2360

NATHANIEL ROBIN
PIANIST AND TEACHER
708 Carnegie Hall, New York CIrcle 7-6620

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: R. Toreto Telephone OLinville 5-6873

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie B. Hall
610 Fine Arts Bldg., Chicago, Ill.

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

EDWIN SWAIN
BARITONE TEACHER OF SINGING
157 W. 79th St., N.Y.C. Tel. SUs. 7-1152

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
825 Orchestra Hall, Chicago, Ill.

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers, specialties
Address—15 West 11th St., N. Y. City

MATHILDA McKINNEY
PIANIST
New York Madrigal Society, 817 Steinway Hall, N. Y.

ADOLPH PICK
VIOLIN PEDAGOGUE — CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of JOSEPHINE LUCCHESE, EMILY DAY, NANCY McCORD, HALLIE STILES, CLAIRE ALCUS, ETC.
145 West 80th St., New York
Phone SUsquehanna 7-7763

MADGE **DANIELL**
TEACHER OF VOICE
Studio 15B, Trafalgar Towers, 233 W. 99th St., New York City Riverside 9-5706

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SUs. 7-9155

CLARENCE DICKINSON
Concert Organist
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

TOLLEFSEN TRIO
PIANO—VIOLIN—CELLO
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. Tel. STerling 3-3730

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NICOLA **D'AMICO**
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
212 East 14th St., N. Y. TOmpkins Sq. 6-7863

MAURICE GOLDBLATT
VIOLINIST
Teacher—Composer—Conductor
Chicago Musical College

EGIL FOSS
Pianist—Teacher—Accompanist—Coach
228 West 82nd St., New York SUs. 7-7144

MOTHERS and TEACHERS
CREATIVE MUSIC COURSE
For child under 7 years of age.
Bird Calls—Pictures—Songs—Stories
Rhythms—Piano Playing—Notation
Creative work in Melody, Verses, Harmonies.
Demonstration lesson $5.00, will apply on full course.
EFFA ELLIS PERFIELD
103 East 86th St. NEW YORK CITY

NATIONAL OPERA CLUB OF AMERICA, Inc.
Greatest Educational Operatic Propaganda Baroness K. E. von Klenner, 1730 B'way, N. Y. C.

AIDA DONINELLI Soprano
Metropolitan Opera Co.
CONCERT-RECITAL

JEANNE DUSSEAU SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

LOLITA CABRERA **GAINSBORG**
COMPOSER—PIANIST—INSTRUCTOR
Available for Lecture Recitals
— STUDIO —
9 WEST 16th ST. NEW YORK CITY
Phone SCh. 4-0728

GEORGE F. **BRIEGEL, Inc.**
Band and Orchestra
Music Specialists
Send for Bulletins
1674 Broadway, New York

Vol. CVI. No. 3
Whole No. 2754

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, January 21, 1933

Copyright, 1933, by The Musical Courier Co., Inc.

Scandal Explodes at Paris Opéra Because of Chorister's Dismissal

Sues Institution for Reinstatement—"All Art Must Musicalize," Is New Slogan—Fauré Honored—Burdino Is Ideal Tenor

By IRVING SCHWERKE

PARIS.—The Christmas bells clanged the concerts into comparative silence. Things have been dull, and the holiday season gave the public and the reviewers a chance to think of other interests than programs. Barring two or three orchestral séances, and the usual repertoire at the Grand Opéra and the Opéra-Comique — nothing. And as the weather has been divine—like mid-spring—I ask you if people have missed their beloved recitals?

Instruments and their players slumbered, but it must not be imagined that all was peace and quiet in the land. As if to beguile the otherwise idle hours, a *grosses scandale* (Dresden dialect) broke out at the staid, old Paris Opéra, shaking its foundations even more than does the clattering subway four stories down. In the eyes of the surfeited universe, the incident is not as important as prohibition, Yo-yo's successor, or Mary Garden, but in the estimation of those members of the Opéra staff comprised in the term *petit personnel* (chorus singers, figurants, *et al*), it is a problem that pushes details like international debts, for instance, completely off the plank.

For the FIRST TIME in the HISTORY of the Paris Opera A CHORISTER HAS BEEN DISMISSED for VOCAL INSUFFICIENCY. *Et voilà.* Some of us would have fired the whole chorus long ago (despite the fact that it is composed of nice people and Mlle. Valette says that her dismissal is unjustifiable.

"Who ever heard of such a thing as a singer being discharged from the chorus because his or her voice was not strong enough, or because he or she sang off key?" she demanded in high dudgeon.

"Nobody," the chorus replies, and they ought to know, many of them members of the Opéra personnel over a quarter of a century.

"If I sing in key, my discharge is unjustifiable," Mlle. Valette opines, adding that, if she sings off key, it is equally as unjustifiable, "because in that case, my false notes should have been noticed twelve years ago."

So Mademoiselle is taking the matter to court, her comrades are all standing around, wondering (no doubt some of them fearing) what the outcome will be. Maybe Mademoiselle did not have any "false notes" twelve years ago, maybe she has none at all, maybe they are of recent acquisition. If she has, I do not know, and I doubt that anybody else does, but legal points are not in my line anyhow.

MUST SERVE APPRENTICESHIP

To understand the full import of the situation, it is necessary to know the conditions under which the Grand Opéra employs its choristers. In principle they "try out" for two years. Making good, they come into titular possession of their jobs, staying in the chorus as secure as any other government (see postal) employees and doing their work not much better. Once a full-fledged titulary, the chorister participates in the retiring-pension fund, and is dischargeable only upon the proving of certain counts. Vocal insufficiency is one of them.

With a record of twelve years to her credit, Mlle. Valette, it seems, is in a position to, and is showing, fight. Putting Director Rouché's verdict to the question, she appeared before a committee which he assembled, and was told the director was right. As her dismissal papers, which she received in July, allowed her six months' grace, January 31 is the date (theoretically, at least) of her *adieu.* Her lawyer, Maitre André Larrivoire, is asking the Director of the Opéra to call into conclave the "conciliation commission," which, according to the institution's statutes, is there to intervene in case of serious difficulty between the management and the chorus members—the commission including the director, a member of the Opéra named by him, a representative of the Minister of Fine Arts, and two choristers appointed by the chorus. Before this commission, Mlle. Valette will take her stand and prove the strength and pitch-security of her vocal organ. As to defending Lawyer Larrivoire, he is the first of his profession to have the distinction of pleading a case before this jury, the jury itself meeting for the first time in its history.

All of which goes to show some of the features of French tradition; how the life of a director, like that of his choristers, has its ups and downs; and how an alert newsman is aided by Providence in filling up his space when the ordinary channels fail.

CHALIAPIN PRONOUNCES

Returning to Paris from the United States, Chaliapin, as opera-artists inexplicably do, burst into print. He told a local paper that he has not the slightest intention of directing the vocal department of any New York school of music next spring, despite a statement to that effect made in New York by the director of one of those institutions.

"Merely someone else seeking publicity at my expense," he said.

"Since I began my musical career thirty-two years ago with Arturo Toscanini at the Scala in Milan," he continued, "I have been subject to frequent good and bad publicity. Only recently I received dozens

(*Continued on page* 24)

Poland's Chopin Festival Honors Nation's Master

To Raise Funds for the Purchase of Composer's Birthplace—Projected Musicians' Home and National Park—Interesting Relics Shown—Friedman and Prihoda Heard—Singing Prize Winners.

By ALFRED PLOHN

LEMBERG.—All Poland has recently been in the throes of "Chopin Days," that is, a protracted Chopin festival, held, not for the usual purpose of propagating the music in question—which would be entirely superfluous here—but for raising money to buy the remaining part of the composer's birthplace. Then it was the great Zelazowa estate, Count Skarbek's country place, where Chopin's father was French tutor to the family when his son was born (on February 22, 1810). In the course of time the property suffered dispersal.

However, the house and part of the grounds have already been purchased for the purpose of establishing a home for aged musicians and a national park. But the remaining part of the land belongs to a farmer who wants a goodly sum for his property—a sum not so easy to raise.

For this purpose a committee was formed in Warsaw and in all the larger provincial towns, and the festival was organized. Here in Lemberg the program comprised, besides a ceremonial opening in the Academy, an orchestral concert, a concert of piano music, three concerts of folk music in the suburbs, and a sacred concert. Among the artists who took part were two pianists, Leopold Münzer (especially known for his Chopin interpretations) and Helena Ottawa, and many other artists of repute. The cathedral concert was under the excellent direction of Adam Solty.

CHOPIN RELICS

As a special attraction, Kornelia Parnas (a student of Chopin's pupil, Karl von Mikuli, for many years director of the Lemberg Conservatory) exhibited her private Chopin collection, which comprises a great

(*Continued on page* 21)

Los Angeles Philharmonic Asks Financial Coöperation

Directors Announce Abandonment of Deficit Guarantee by W. A. Clark, Jr.

By BRUNO DAVID USSHER

LOS ANGELES, CAL.—Official announcement comes from the board of directors of the Philharmonic Orchestra of Los Angeles that the 1933-34 season will see the completion of W. A. Clark, Jr.'s, guarantee to assume the entire deficit of the orchestra, and that after that time he will discontinue his support. (By the end of next season, Mr. Clark will have given $3,000,000 in a space of fifteen years.)

Mr. Clark feels that the orchestra is now a well-seasoned institution and that it should receive the financial support of the citizens of Los Angeles, if they desire to enjoy a first-class symphony orchestra in this community. Advance notice is given that the public may prepare, if it so desires, pledges for a continuance of the organization. News to this effect was anticipated by the Musical Courier correspondent in the December 24, 1932 issue.

The present association is incorporated and in a position to act as custodian of any funds that are submitted to its care. Such moneys will be held in trust subject to the disposal of the board of directors as elected for the continuance of the orchestra, and will be returned to the contributor in case sufficient funds are not available. Finances must be assured before January, 1934, in order that whoever has the management of the orchestra can negotiate new contracts with the personnel. To continue the orchestra and maintain its present high standard, $150,000 per year must be available;

(*Continued on page* 10)

Curtis Institute Not to Close, Says Hofmann

Josef Hofmann, director of the Curtis Institute of Music, Philadelphia, has issued an emphatic denial of rumors which have been circulated that the institute would close in March. "The Curtis Institute of Music is not going to close in March," stated Mr. Hofmann. "It is not going to close at all."

The school was founded in 1924 by Mrs. Mary Louise Curtis Bok with an endowment of $500,000, which was increased in 1927 to $12,500,000. Subsequently, the institute became affiliated with the Philadelphia Grand Opera Company, with Mrs. Bok as chairman of the opera board.

Godowsky to Instruct in Los Angeles

To Hold Master Class There This Summer

Beginning next July 17, Leopold Godowsky will head a Master Class in piano, in Los Angeles, for five weeks, under the management of L. E. Behymer. There are to be new features in connection with this Godowsky course, details of which will be published shortly. The eminent master sailed for Europe last Saturday, and will spend a few weeks on the Riviera.

Kubelik Injured in Motor Accident

(Special cable to the Musical Courier)

PRAGUE.—Jan Kubelik is suffering from injuries to his chest and several fractured ribs following an accident in which his car collided with a truck. The violinist's hands, insured for $100,000, escaped injury. B.

Dr. J. Fred Wolle Dies

Was Founder of the Bethlehem Bach Choir

BETHLEHEM, PA.—Dr. J. Fred Wolle, founder and conductor of the Bach Choir of Bethlehem, died here on January 12. He was the guiding spirit of the annual Bethlehem Bach Festival, an event which drew audiences not only from all over this country, but from Europe as well. The festival had been

Photo © Bachrach
DR. J. FRED WOLLE

suspended for 1933 on account of the illness of Dr. Wolle.

Born in Bethlehem on April 4, 1863, Dr. Wolle came of musical ancestry on both sides, although neither of his parents were talented in that way. His father was the Rev. Francis Wolle, and his mother was born Elizabeth Weiss. Dr. Wolle's birthplace and the scene of his early musical training was the Moravian Seminary and

(*Continued on page* 18)

Weinberger Operatic Muse Is Active

PRAGUE.—An American story and pseudo-American music are the ingredients of the new opera by Jaromin Weinberger, the Czech composer whose Schwanda was successfully produced at the Metropolitan Opera House in New York last year. The work, entitled The People of Poker Flat, had its première at Brno (Brünn) recently with all the outward evidence of success. In musical quality, indeed, it indicates an advance over its two predecessors from Weinberger's pen.

The text is based on a story by Bret Harte and the action plays in the California of gold-rush days. Life in this story is a game of chance, but Death is trumps. There is nothing essentially new in Weinberger's treatment. The work is not without touches of Puccini, but the Czech composer does avoid the unnaturalness of operatic singing, using musical declamation or *melodrame* when there is no necessity for singing. The effort to create American music is obvious, and there is plenty of jazz, but Weinberger uses his imagination in the invention of new sound effects and a clever exploitation of a kind of "chamber" jazz.

It is recalled that Weinberger, a pupil of Reger, was for some time teacher of composition in Ithaca, N. Y., and had ample opportunity to absorb American influences.

Weinberger has already completed another opera of popular character, entitled Frühlingsstürme (Spring Storms) to be premiered in Berlin shortly with Richard Tauber in the chief role. B. P.

Artur Rodzinski to Head Cleveland Orchestra

(Special telegram to the Musical Courier)

LOS ANGELES, CAL.—Artur Rodzinski and the directorate of the Los Angeles Philharmonic Orchestra have agreed to cancel the former's contract to conduct the orchestra in 1933-34. Dr. Rodzinski will take his place at the head of the Cleveland Orchestra for that season, his first concert with his new organization being scheduled for October. No conductor for Los Angeles has been chosen as yet. B. D. U.

AMERICAN NATIONAL HYMN ROUNDS OUT A CENTURY

By E. CLYDE WHITLOCK

"My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing."

THE ringing voices of a group of school children floated from old Park Street Church in Boston. The words were utterly unfamiliar, but the singers were the pioneers of the present millions who voice our national hymn, as one of the few articulate American expressions of patriotism, albeit with little thought that it must somewhere, sometime have had a first performance.

Slightly more than a hundred years ago, July 4, 1832, that patriotic service was rendered by a body of youthful choristers, under the leadership of the earliest of American musicians to leave a permanent impress, Lowell Mason.

It has been the unusual experience of several of our earlier national songs to have come into existence not at all as songs, but as occasional poems which afterward, either at the instance of their authors or other discerning persons, became wedded to tunes already in existence.

That irrepressible piece of impudence, Yankee Doodle, was an exception, but all others of our viable national songs of early date were attached to tunes already known. And it must be admitted, accustomed as are musicians to the contrary situation, that it was in many cases the text and not the music which gave the songs their prompt and vigorous hold upon national esteem. There were The Star-Spangled Banner, with its English convivial tune; Hail, Columbia!, set to the already popular President's March, and now My Country! 'Tis of Thee, to the English national tune of God Save the King.

This song of ours exhibits the still further peculiarity of having been written for the particular air with which it is coupled. The author said afterward that he had no idea he was annexing a part of the British Empire when he wrote his words to fit this tune.

Samuel Francis Smith was typical of the classical mental culture of the New Englander of his time. He was born in Boston, October 21, 1808. The young Smith entered the Boston Latin School, that forerunner of the public high school in this country, and from the first seems to have shown a remarkable predilection for languages. He could read eventually in fifteen languages, and after his eighty-fifth birthday undertook the Russian.

He was graduated from Harvard University in the class of '29, and from Andover Theological Seminary in 1832, at the age of twenty-four. After a year in editorial labors in Boston he was ordained pastor of the First Baptist Church in Waterville, Me., at the same time occupying the chair of modern languages in Waterville College, now known as Colby College, which conferred upon him the degree of Doctor of Divinity.

The remaining details of his life may be briefly sketched. After eight years he became pastor of the First Baptist Church in Newton, Mass., where he remained over twelve years, being for seven years concurrently the editor of The Christian Review, a quarterly, published in Boston. For the next fifteen years he was secretary of the American Baptist Missionary Union. After travels in Europe and Asia, preaching and literary activities filled a long and useful life. He died in Boston, November 16, 1895, at the age of eighty-seven. Another well known hymn from his pen is The Morning Light Is Breaking.

At a reunion of the Harvard class of 1829, many years afterward, Oliver Wendell Holmes, also a member of the class, read his poem, The Boys, written for the occasion. It contains this piquant stanza:

"And there's a nice youngster of excellent pith—
Fate thought to conceal him by naming him Smith:
But he chanted a song for the brave and the free,—
Just read on his medal, 'My Country, of Thee'!"

Holmes said, "What is fame?," and answered his own question in these words: "It is to write a hymn which sixty millions of people sing—that is fame. The name of Dr. Smith will be honored by every school child in the land when I have been forgotten for a hundred years."

Lowell Mason, composer, organist and choirmaster, was directly responsible not only for the first performance but for the composition of the poem. The American musical establishment is likewise in his debt for the introduction of the first course in music in the public schools of America, in Boston in 1836.

Further Origin and History

William C. Woolbridge, of New York, a noted educator, had sent Mason a number of music books which he had collected in Germany, whither he had gone on a tour of inspection in the interest of the American public school system. He found music a thoroughly established subject in the German educational system, and had brought back several books containing music especially adapted to children's use. These he sent to Mason, who, in turn, having no knowledge of the German language, took them to the young theological student at Andover, S. F. Smith, asking him either to translate the texts or to compose others for the tunes.

One air in particular attracted Smith's interest. He observed that the words attached to it were patriotic, and he was impelled to create a patriotic hymn of his own. So on a dark day of February, 1832, he set down in a half-hour's time, on a scrap of waste paper, the now familiar text, substantially as it is today. He sent it to Mason, and was himself surprised to hear of its presentation on the following Fourth of July. He did not then know that the tune was not German, but the English national hymn.

Among the participants at the first singing of the song was the future venerable clergyman, Dr. Edward Everett Hale, then ten years of age.

The song spread rapidly, and Dr. Smith soon heard of its performance from Maine to Texas. It was adopted into the hymnbooks of all religious denominations, and soon had passed into Latin, Italian, German and Swedish. At the time of the war between the states it had become a national expression of patriotic fervor.

The origin of the tune has long been the subject of controversy and fruitless speculation. The claims upon it are so various and so involved with tradition and mutual recriminations that there seems no possibility of ascribing it to its composer, even if indeed it had an integral origin.

As the debate now stands, the English anthem, words and music, seems to be attributable to Henry Carey (1685-1743), the author of Sally in Our Alley, and a musician ratable, according to Sir John Hawkins, as the first of the lowest rank.

Its first public performance is reputed to have been in 1740 at a tavern in Cornhill at a dinner celebrating the capture of Portobello by Admiral Vernon a few months earlier. It was sung by Carey as his own work. The earliest known printed copy dates from 1742 and resembles the present version almost note for note as to the second strain, but with certain variances in the first. Carey's authorship was attested by his contemporary, J. Christopher Smith, the pupil, amanuensis and musical legatee of Handel. By 1745 it had become popularly known, and was sung at Covent Garden, as arranged by Dr. Burney, and at Drury Lane arranged by Dr. Arne.

But when we endeavor to appraise and reconcile the claims of the several earlier tunes from which God Save the King has been asserted to have been derivative we are at once in a maze of more or less plausible assumptions, all urged with the vehemence of the posterior claimant upon a successful work which contains even a vestige of resemblance to his own unsuccessful work.

The earliest posthumous claimant seems to be Dr. John Bull (1563-1628). An "ayre" of his has the characteristic two strains of six and eight measures each, with considerable resemblance of melody and rhythm in the first two measures and with identity of both in the first four measures of the second strain. But the tune is in the minor mode.

Scotch claimants introduce an air from Ravenscroft's Melismata of 1611, which shows rhythmic resemblances in the opening of the first strain, and apparent close similarity in the second strain, but without the characteristic strain-length, as to the first part, of six measures. The tune is also in minor.

A ballad from 1669, called Franklin Is Fled Away, and a melody of Henry Purcell, published in 1696 in A Choice Collection of Lessons for the Harpsichord or Spinnet by the Late Mr. Henry Purcell contain little more resemblance than the same first four measures of the second strain, where the closest identity in any of these earlier tunes resides. It would be plausible to attribute this similarity to mere casual coincidence. To cite a modern instance, we recall the identity of two entire phrases of Kreisler's Liebesleid, with a tune called The Tale of the Kangaroo from a popular comic opera, The Burgomaster, of thirty or more years ago. Yet it is hardly likely that either composer had heard the other's tune at the time he set his own to paper.

The Controversy Rages On

Sir George Grove quotes a letter of 1745, the year of the first public excitement over the song, when controversy had evidently already sprung up at the hands of Vox Populi over the attribution of plagiarism, to this effect: "It is the very words and music of an old anthem that was sung at St. James' Chapel for King James the Second." Dr. Arne is reported to have said at the same time that it was his opinion that it was written for the Catholic Chapel of James II, who reigned from 1685 to 1688. Dr. Burney gives the same date, and Dr. Benjamin Cooke claimed to have heard it sung to the words, "Great James, Our King." But since he was not born until 1734 his James must have been James III, the Pretender. To have belonged to the Catholic Chapel of James II it must have had Latin words, "of which certainly," according to Grove, "no traces are found." Even so, now comes Frank Kidson with the Latin text which is thought to be that which was used in the chapel of James II.

The claims of priority for Lully seem to have faded as a modern fiction, with the additional bit of fact that Lully was not born until five years after the death of John Bull. Lully evidently did have a hand in the general working-over of the tune, however, since he is said to have made it into a song for the glorification of Le Grand Monarque, Louis XIV, who sat on his throne for seventy-seven years. This story is complicated by three nuns of the Convent of St. Cyr, at Chartres, who testified to the existence of the tune at that convent during the previous century.

In all these claims it now seems reasonable to assume that advantage was taken of casual resemblances which were of only fortuitous significance.

The fact that John Bull left England in about 1613, and finished his days, from 1617, as organist at Notre Dame Cathedral in Antwerp, may have some bearing upon the continental history of the tune.

However, it is significant that the story becomes suddenly and strangely clear only after the publication of Carey's song in 1745.

C. A. Browne, in The Story of Our National Ballads, lists other uses of the tune. In 1760 a Bavarian lutist arranged the air for his instrument, as found in the Germanic Museum in Nuremberg; in 1766 it was included in a song-book of the Holland Free Masons; in 1790 Heinrich Harries published it in Denmark with the title, "A song to be sung by the Danish subjects at the fête of their King, to the melody of the English hymn."

Another early copy of the air has been found. In John Johnson's collection of 200 Favourite Country Dances, dated 1748, is a typical dance-tune in 2/4 measure followed by a minuet, which is our melody entire, and nearer to its modern form than are any of the other early editions.

It was certainly used in France in 1766, where both the first and the penultimate measures had taken on their present form. It was adopted as the Danish national air. The German version, beginning "Heil dir im Siegerkranz," is by Balthasar Schumacher, and was published in the Spenersche Zeitung, Berlin, in 1793.

Kidson has put forth another hypothesis, attributing the melody, either as a revival or outright composition, to James Oswald, a Scottish musician who settled in London in 1742.

His corroborative evidence and argument set forth that the attribution to Carey rests merely on two statements made half a century after the event, "one being dependent on the memory of a person as to what song was sung at a public dinner (after the bottles had been circulated), and another one equally vague"; that we have no real knowledge of God Save the King before 1745; that Oswald was working for John Simpson, the publisher of the earlier copies of the anthem, and perhaps edited the copies for publication; that he was appointed chamber-composer to George III over the heads of better known men, and that the chimes of Windsor Parish Church, arranged in 1769 by Oswald himself, played among other tunes God Save the King and that this is stated on the dial-plate to have been named Oswald's Air.

As the case now stands there seems little likelihood of ever convincingly resolving the question as to who actually wrote the music of God Save the King. We may as well attend the advice of the custodian of the shell-game at our southern carnivals, "You pays your money, and you takes your choice."

Weber and Beethoven Heard From

The tune was a favorite with Weber, who introduced it into his cantata, Kampf und Sieg, and his Jubel Overture, and twice harmonized it for four voices. Beethoven wrote seven variations on it for the piano (1804), arranged it for solo voice and chorus with accompaniment of piano, violin and 'cello, and introduced it into his Battle Symphony. His journal shows the following entry: "I must show the English a little what a blessing they have in God Save the King." Haydn was so impressed by the anthem, on the occasion of his first visit to England in 1791, that he determined to write for his Austria a national anthem, a plan he carried to a rarely successful consummation in 1797, almost the only instance of an inspired national song written with forethought and intention.

In America Smith's appropriation of the air was by no means its first use. As early as 1779 a set of patriotic words for it was published in Philadelphia. In 1798 an "ode for the Fourth of July" became quite popular, and several other patriotic settings appeared, so that the melody was quite well established on these shores before 1832.

Park Street Church is one of those landmarks of venerable tradition which have been so faithfully preserved and gratefully visited in Boston. The building was erected in 1810. The choir of the church early became famous, and before the organ was installed it was accompanied by 'an orchestra of flute, 'cello and bassoon."

An impressive musical celebration of the ending of the War of 1812, by the signing of the Treaty of Ghent on Christmas Eve, 1814, was given in King's Chapel, Boston, on Washington's Birthday, 1815. The nucleus of the chorus was the choir of Park Street Church, and from that chorus was formed the same year the famous Handel and Haydn Society, one of the most powerful influences for the betterment of musical standards ever set up in this country. In 1816 the Society gave the first complete performance in America of Handel's Messiah, and to this day, in its 117th year, it is still a power.

Dr. Ray Palmer, the author of the well known hymn, My Faith Looks Up to Thee, was a member of Park Street Church. On July 4, 1829, William Lloyd Garrison gave his first public address in Boston against slavery in this church. In 1817, one of the first, if not the first, Sunday School in America was started in Park Street Church. When it was built Boston was a town of 33,000 inhabitants, and the entire nation numbered only 7,200,000.

The tower and spire were suggested by St. Bride's, Fleet Street, London, which was designed by Sir Christopher Wren. Of it has been said, "The culminating and most beautiful example of our wooden renaissance architecture is the spire of Park Street Church."

One member of the solo quartet of the church began her services in 1910, and two others in 1918. John Herman Loud, a nationally known organist, went to the church in 1915, and was elected dean of the American Guild of Organists in 1922. Eugene Cowles, one of the finest of American basses, was a member of the quartet for five years.

But for no event which happened within its walls will Park Street Church be more cherished in the memory of millions of Americans than July 4, 1832, when their national hymn was first heard there.

American Operas and Ballets Produced at the Metropolitan Opera House During the Twenty-five Years of the Directorship of Giulio Gatti-Casazza

March 18, 1910, F. S. Converse's Pipe of Desire, three performances.
March 14, 1912, Horatio Parker's Mona, four performances.
Feb. 27, 1913, Walter Damrosch's Cyrano, five performances.
Jan. 24, 1914, Victor Herbert's Madeleine, four performances.
March 8, 1917, Reginald DeKoven's Canterbury Pilgrims, six performances.
March 23, 1918, Charles Cadman's Shanewis, eight performances in two seasons.
March 23, 1918, Henry F. Gilbert's Dance in Place Congo, four performances.
March 12, 1919, Charles Breil's The Legend, three performances.
March 12, 1919, John Adam Hugo's Temple Dancer, three performances.
Jan. 31, 1920, Henry Hadley's Cleopatra's Night, seven performances in two seasons.
Feb. 19, 1926, John Alden Carpenter's Skyscrapers, eleven performances in two seasons.
Feb. 17, 1927, Deems Taylor's King's Henchman, fourteen performances in three seasons.
Feb. 7, 1931, Deems Taylor's Peter Ibbetson, twelve performances in two seasons.
Jan. 7, 1933, Louis Gruenberg's Emperor Jones.

Berlin Municipal Opera Restores Freischütz and Pale Offenbach

Princess of Trebizond Fails to Enrich the Offenbach Renaissance—Freischütz Suffers From Modern Symbolism—An Orchestral Passacaglia by Another Karl Marx

BERLIN.—The holiday period just ending has in a musical sense been uncommonly quiet, with only two minor opera revivals and a Furtwängler Philharmonic concert to engage attention. The Städtische Oper was the scene of both the first named adventures, which took the shape of a "Neu-Einstudierung" of Der Freischütz and the resurrection after heaven knows how many years of Offenbach's operetta, The Princess of Trebizond. The Furtwängler concert was a curious bargain counter occasion. It began with the world première of a passacaglia by the Munich composer, Karl Marx, then displayed an assortment of cheap vocal baubles sung by Maria Ivogün and ended in the odor of artistic sanctity with a particularly exhilarating performance of Beethoven's eighth symphony. Mme. Ivogün can claim little justification for exploiting such childish rubbish as the two Marienbilder of a certain Hugo Reichenberger, while the arietta from Gluck's Pélérins du Mecque and a song from Beethoven's forgotten Singspiel, Die Schöne Schusterin, are in themselves too trifling to make appreciable amends.

Karl Marx (who must not be confused with the well known Austrian song composer) is in his middle thirties and has a reputation for counterpoint. In this orchestral passacaglia he lives up to it unmercifully. It is polyphony of the most elaborate and ingenious description and it displays technical craftsmanship of the first order. We have Marx's own word for it that the composition "is not a variation work in the ordinary sense of the old passacaglia form." The first of the four sections which make up the opus is a three-voiced toccata, with two lines of highly animated counterpoint running above a ground bass. Of the remaining episodes the most interesting and imaginative is the third, in which snare drum taps and a melody of sultry, quasi-Spanish flavor suggest that Marx may once upon a time have listened indulgently to Ravel's Bolero. But for all the ingenuity of its facture the chill of mathematics pervades the score.

FREISCHÜTZ WITH MOVIE HORRORS

The Freischütz revival at the Städtische Oper was not an agitating event. Generalintendant Ebert took charge of the staging of Weber's opera, Fritz Stiedry conducted and Rochus Gliese furnished the scenery. The performance suffered in large degree from a complication of those far-fetched and pseudo-esthetic theories which so generally bedevil operatic production in Germany today. Thus, someone having decided that the preponderating "symbol" of Der Freischütz is the forest, forests were made to grow everywhere—almost, even in Agathe's living room! This room was staged as part of a cross section of a kind of enlarged doll's house lost in a crowding mass of black trees. It looked like a lighted kitchenette and threw its tiny beam into a world of darkness. Only once or twice in the course of the evening was one granted the relief of light.

No one who has not experienced it can realize how inexpressibly wearisome grows this modern German mania for everlastingly darkened stages. The projection apparatus worked, of course, overtime. Nevertheless the Wolf's Glen scene was robbed of most of its thrills because somebody or other decided that the old romantic baggage of flaming wheels, fiery rain, wild boars and all the rest of the delightful hocus-pocus was too childish for this grand and glorious age of reason. So they projected a few semivisible skeletons and a "movie" horse or two on the back drop, threw several basketfuls of blue paper down from the flies and let the "horrors" go at that.

Nor was the opera well sung. Elizabeth Friedrich did an indifferent Agathe, Hans Fidesser a conventional Max, while Wilhelm Rode's Caspar took on like a younger brother of Captain Kidd (besides, this singer lacks the low notes which Caspar must encompass). Erna Berger's Ännchen was becomingly kittenish, however, and Ivar Andresen pontificated very properly as the holy hermit. Fritz Stiedry, whose tempi seem to grow slower and more mucilaginous from month to month, dragged page after page of the score in such a manner that several of the singers were kept busy fighting for breath a large part of the evening.

PRINCESS OF TREBIZOND FAILS TO TURN THE TRICK

It was undoubtedly the extraordinary success of Offenbach's Die Banditen which inspired someone at the Städtische Oper with the belief that the trick could be turned a second time by digging up The Princess of Trebizond. There is still a dim legend adrift to the effect that this work is uproariously funny, though this legend thrives principally in grand-fatherly recollections. Fifteen minutes of the venerable Offenbach relic are enough to explode the hoary notion beyond all hope of salvage. The Princess of Trebizond is not a patch on the delightful Banditen—in fact, it is pretty much of a dud and the Charlottenburg performance did not go far to improve it. The piece had not received anything like the careful preparation given the Banditen last spring, and seemed to have been pitchforked on the stage to lend a mite of liveliness to New Year's Eve.

Neither the stage direction of Jürgen Fehling nor the meager, stylized settings of Wilhelm Reinking added appreciably to the vitality or the humors of the thing. The feature which pleased the audience most was a ballet of high-kicking coryphees in the best Folies Bergères tradition of forty or fifty years ago. To this was added a New York Winter Garden touch of a runway upon which dancers and singers made occasional trips into the auditorium.

The principals included a number of guest performers, among them Friedel Schuster, a lady whose gifts have earned her the recognition of Max Reinhardt. It cannot be said that she displayed them very persuasively on this occasion. Most of such fun as the evening provided was due to the comedy of an actress named Frigga Braut. The operetta was conducted by Paul Breisach who probably did about as much as can be done for a score which, though delicate and reticent, is a long way behind the impudent jingle of Offenbach in his most salty and satirical Second Empire vein.

HERBERT F. PEYSER.

Frida Leider at Metropolitan Scores Strikingly as Isolde

New Soprano Reveals Unusual Gifts—Lauritz Melchior Returns Radiantly as Tristan—Maria Olszewska in Début

By LEONARD LIEBLING

On Monday evening, January 16, Tristan and Isolde attracted a crowded audience to the Metropolitan. Every seat was filled and the serried rows of standees ranged four or five deep. An executive of the house told me that the throng represented the largest audience there in twenty-five years, for the world's greatest lyrical drama of love.

The reason for the special influx was the promising complexion of the cast, which offered the local début of two new singers, and the welcome return of Lauritz Melchior in the title role. The unfamiliar members were Frida Leider and Maria Olszewska, respectively Isolde and Brangaene.

Both those singers had appeared previously in America, with the late Chicago Civic Opera. In Europe, they have long been well known and well liked.

Mme. Leider satisfied listeners last week that she is one of the noteworthy Isoldes of our age. With a voice of roundness, quality appeal, and power, she combines effortless production (in all but one or two of the highest tones) and for the most part, satisfactory intonation. Her delivery is sincere, expressive, affecting. She made her part of the garden scene a thing of vocal beauty. The Liebestod was sung with passion, pathos, and profound nobility.

As an actress, Mme. Leider did not always reach the highest point of effectiveness, due no doubt to first night nervousness. She gestured and strode with a touch of restlessness. She had trouble now and then with the arrangement of her gown, and in the Liebestod, with the proper disposition of her veil. Her bearing generally, however, was traditionally Wagnerian and suggested the required degree of romantic intensity. The audience not only accepted the newcomer wholeheartedly but also cheered her rousingly after all the acts.

Mme. Olszewska has a full, rich, and flexible voice of resplendent colorings, and she uses it with true operatic purpose and effect. Her Warning Call on the castle ramparts was one of the vocal high lights of the performance. This gifted contralto (with a range that grazed the soprano register) is darksomely handsome, of commanding figure, and graceful movements. She, too, seemed to feel the strain of her first night appearance and indulged in excess of action which she will be certain to tone down at later performances. Mme. Olszewska had a rousing reception for her admirable showing.

Melchior has perfected his Tristan interpretation to a remarkable degree. He looks, sings, and acts the heroic and impassioned knight with an ardor, vocal finish, and musical intelligence surpassed by no other Wagnerian tenor today. He achieved also the rare feat of singing every note of his music in tune. The hearers fêted him in royal fashion.

Friedrich Schorr gave the best Kurvenal portrayal he has ever done in New York, his third act revealment being especially tender and touching. Ludwig Hoffmann sang King Marke's lengthy reflections with tonal amplitude and dictional eloquence.

Hans Clemens repeated his clear and fluently phrased singing as the Shepherd and A Sailor's Voice; and James Wolfe was efficient, as usual, as the Steersman.

Artur Bodanzky and his orchestra rose to the occasion with a sensitive, full blooded, and tonally beautiful proclamation, always pliant, and discreetly balanced with the voices on the stage.

Tremendous enthusiasm marked the close of one of the most artistic and exciting hearings of Wagner opera ever enjoyed at the Metropolitan.

New York Singing Teachers Elect

The monthly meeting of the New York Singing Teachers Association, Inc., was held January 10 in Steinway Hall, New York. Officers elected for the ensuing year are: president, Percy Rector Stephens; first vice-president, Hilda Grace Gelling; second vice-president, William J. Falk; third vice-president, Frederick H. Haywood; recording secretary, Mrs. John Francis Brines; corresponding secretary, Lotta Roya; treasurer, Frank Hemstreet; registrar, Mrs. Frank Hemstreet. Executive board: Florence Turner Maley, Crystal Waters, Walter Mattern, Harry Colin Thorpe, Madge Daniell, Homer G. Mowe, Ralph Grosvenor, Bernard U. Taylor and Frederic Warren.

Friedberg to Manage Kappel

Gertrude Kappel, soprano of the Metropolitan Opera Company, who sailed for Europe on January 18 at the conclusion of her schedule here, will return next season not only for opera engagements but for a coast-to-coast concert tour under the management of Annie Friedberg. Mme. Kappel's last appearance with the Metropolitan for 1932-33 was as Elektra on January 12.

Palmer Christian Plays New York Recital

Palmer Christian inaugurated the new organ at the Church of St. Mary the Virgin (Episcopal) in New York City on January 11, with a program of old masters and contemporary composers.

A rapt gathering which filled the main aisles of the church heard the intricate contrapuntal works of Bach, Corelli and Marcello with noticeable pleasure. Mr. Christian's sympathy with the fresh, timeless literature of Bach and his predecessors made his playing of the Corelli prelude, and Bach's fantasie and fugue (C minor) glow with rich, vibrant color. His performances of the works of contemporaries and near contemporaries, Huré, Reger, Widor and others, had a fluent, even line. M. H.

Winslow Cheney, American Organist, in Paris

PARIS.—Winslow Cheney, young American organist, who is at present working with Marcel Dupré in Paris, began his musical studies at the age of four. At seven he was official school pianist; at ten, accompanist of a fifty-voice choir; at sixteen he toured the western section of the United States. While in Salt Lake City, Utah, he gave up the piano to study organ with J. J. McClellan, organist of the Mormon Tabernacle. Under Mr. McClellan's guidance, he made rapid progress, and a year later, at the age of seventeen, made his début as concert organist before an audience of 2,500 at Assembly Hall, Salt Lake City.

Mr. Cheney then studied two years in New York, with R. Huntington Woodman, during which time he gave recitals in Wanamaker Auditorium, the Brooklyn Academy of Music and in several New York churches. Later he worked with the late Lynwood Farnam, while playing in theatres, training organists and teaching a class of piano students.

From 1928 to 1930, Mr. Cheney was organist at the Church of the Redeemer and at the Church of the Neighbor, Brooklyn, N. Y., and also gave recitals at the Peabody Conservatory of Music and Emmanuel Episcopal Church, Baltimore, Md.; Lawrenceville School, Lawrenceville, N. J., St. Paul's Episcopal Church, Brooklyn, N. Y.; and a farewell recital at the Neighborhood Club, Brooklyn, N. Y., December, 1931, assisted by Maurice Maréchal, French cellist.

In December, 1931, Mr. Cheney came to Paris, where he has since been studying with Marcel Dupré. In January and February, 1933, he will play several recitals, making his Paris début at the Salle Pleyel. During March, he is to fulfill engagements at Central Hall, Westminster, London; Town Hall, Manchester; and with the Warrington Musical Society (one of the oldest choral organizations in existence) on the occasion of the society's centenary. In the late spring, Mr. Cheney plans to return to America for a concert tour and recitals. I. S.

Don Quixote Concert Heard in Madrid

Sponsored by City; Led by Arbos

MADRID.—A Cervantes festival has been held here under the patronage of the city and the baton of Fernandez Arbos. It was given at the Calderon Theatre, renamed the Lyric National Theatre, which under this title is substituting for the still unfinished Opera House. The program consisted entirely of works inspired by the immortal Spanish author's masterpiece, Don Quixote. The director of the Madrid Municipal Library, with the assistance of the writer, made a collection of scores from which six works were selected for performance.

Ouverture burlesque du Quixotte, by Georg Philipp Telemann (1721) opened the concert. Written for string quartet, it is somewhat in the style of J. S. Bach, and pictures poignantly the love sighs of Princess Dulcinea and the fight with the windmills. It was followed by a symphonic poem, D. Quijote Velando las Armas, written in 1929 by Oscar Esplà, the chairman of the National Music Committee, and contrasted interestingly with the 200-year-old work, containing as it does all the latest modernism.

Then we were taken back once more to the seventeenth century with The Comical History of Don Quichotte, from Henry Purcell's opera of that name; the first opera, incidentally, to be written on the famous story. Charlotte Damen-Chaos sang the extremely difficult big aria of Altisidora from this work as tastefully as Juliette's charming aria from the comic opera Sancho Pança dans Son Isle by Philidor (1762), that gay French composer, who incidentally was also a famous chess player.

Better known than any of these was Manuel de Falla's Master Pedro's Puppet Show (written in 1925). The composer was to have played the harpsichord but was prevented by illness and his place was taken by that excellent pianist José M. France, who also played in good style the figured basses for the Telemann, Philidor and Purcell works. Among the singers the two men, Lloret and Garmendia, as well as the boy, Aguirre, were particularly noteworthy for their unusual musical intelligence and feeling.

The evening closed with Richard Strauss' Don Quixote (1898), of which the Library possesses a manuscript dedicated in the composer's handwriting. The solo parts were done splendidly by Messrs. Montane and Cervine; and the crowded audience not only followed the performances with lively interest but also showered Arbos and his helpers with applause. EDGAR ISTEL.

Memorial Program for Ernest Fowles

When Basil Gauntlett presents a memorial concert at the Barbizon-Plaza on January 25, it will feature the Hook Norton Suite by Ernest Fowles, noted musician recently deceased, in whose memory the concert is being given.

Besides that number Mr. Gauntlett will program Schubert's Fantasia in C, Franck's prelude, choral and fugue, Chopin's sonata in B flat, Liszt's Ballade (the prisoner of Chillon), and Debussy's L'Isle Joyeuse.

IN NEXT WEEK'S ISSUE

ARMENIAN MUSIC—By Vahé Kaltchinian

Rudolph Mengelberg's Mass Performed in Amsterdam

Conducted by Abendroth, Work Is Received with Enthusiasm—Ludwig Wüllner Still Active—Ruth Posselt Heard Again

AMSTERDAM.—One of the outstanding events of the past musical month has been the Concertgebouw's performance of Rudolph Mengelberg's Missa pro pace, for orchestra (including organ), large mixed chorus and two soloists—which was fresh from its creator's pen. It is of solid construction, showing the composer's technical command, and a decided romantic trend. The mass abounds in beauty and was received with enthusiasm by the public.

On account of illness, neither Mengelberg nor van Beinum could conduct, so that the task fell, at a couple of days' notice, to Hermann Abendroth, of Cologne, who acquitted himself admirably and read the difficult score with ease. The orchestra, the Toonkunst chorus and soloists (Thomas Denijs, baritone and Jo Vincent, soprano) were excellent, too, and at the close an ovation acclaimed participants and the composer, who mounted the platform to bow his acknowledgments.

After the intermission came Stravinsky's Symphony of Psalms, also entirely new to Amsterdam. Its reception was gratifying, all praise being due to the executants, especially the Toonkunst chorus for a virtuoso performance.

CELEBRATING BRAHMS

The third in the series of chamber music concerts devoted to works of Brahms, took place in the small hall of the Concertgebouw, and attracted a large gathering. Elly Ney and Emmi Leisner were the instrumental and vocal interpreters of the great romantic and gave their audience the highest artistic pleasure with their superior readings. The F minor piano sonata was followed by two groups of songs, Elly Ney giving a delicate and distinctly personal accompaniment to Mme. Leisner's rich, well-schooled contralto. The Capriccio in D minor, Ballade in A major, Intermezzo in E minor, and the heroic E flat Rhapsody completed a well balanced program, and in answer to her hearers' persistent demands the pianist responded with three encores.

Christmas Day we heard the Elly Ney Trio for the first time. The new ensemble gave a transparent and intensely musical hearing of Beethoven, Brahms and Schubert. On the same afternoon Alexander Brailowsky played a Chopin-Liszt program of prodigious proportions. With Chopin's Fantaisie, op. 49, the C minor Scherzo and Barcarolle, Liszt's Mazeppa and Mephisto waltz, the artist evoked stormy demonstrations of approval.

WÜLLNER STILL ACTIVE

Ludwig Wüllner's matinee took place the day after Christmas, and a well filled auditorium enjoyed to the full the artistic offerings of the venerable singer-elocutionist. Excerpts from Goethe and Lessing, and the famous Hexenlied were given with the old familiar power and expression. Coenraad Bos supplying a perfect musical background.

Andries Roodenburg, who doubtless belongs to the gifted of the younger generation of violinists, gave a recital in the large hall of the Concertgebouw, under the auspices of the Kunstkring. The young artist has matured considerably since last year, as was evidenced in Bach's Partita in E major for violin alone and in Brahms' G major sonata. Roodenburg played with rich tone, finished technic and taste in phrasing. He had decided success.

RUTH POSSELT SCORES AGAIN

The young American violinist Ruth Posselt (heard in Amsterdam last month) gave her second recital at The Hague to an entirely sold-out hall, when she repeated the process of pleasing and winning her hearers. Paganini's concerto was the culminating point of the evening, and her brilliant playing of it brought the young artist a long and loud ovation. She is booked to play again at The Hague, within a few days.

A sonata program in which Alexander Schmuller, violinist and George van Renesse, pianist, joined forces, gave everything one could expect from two such serious artists, and their playing—without the printed music, incidentally—of Mozart, Beethoven and Grieg was a veritable triumph.

E. v. G.

Gabrilowitsch Honored by Oberlin Audience

Goldsand in Recital—Sokoloff Leads Cleveland Orchestra

OBERLIN, O.—"Oberlin's Gabrilowitsch" received the tribute of the year last month when enthusiastic concert-goers—1,800 strong—stood on their feet to applaud him. The demonstration followed his playing of two solo encores after appearing as soloist with his own orchestra in Brahms' first piano concerto. Gabrilowitsch is a great favorite here, and holds an honorary musical degree from Oberlin College (bestowed last June). A year ago he was inducted into the Oberlin chapter of Pi Kappa Lumbda. The first part of the program of the Detroit Symphony Orchestra was devoted to an eloquent interpretation of the first symphony of Brahms.

At his second Oberlin appearance, Robert Goldsand offered a program which included items by Scarlatti and Mozart, the Bach Chromatic Fantasy and Fugue, Debussy's Children's Corner, a group of moderns, and Chopin's variations on a theme by Mozart, La ci darem la mano. This list, while not in general very heavy fare, was played with the exquisite perception of beauty for which this young pianist is noted, and won sustained applause.

As an extra in the regular artists series, the Musical Art Quartet (Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Romaet-Rosanoff) appeared in a program of chamber music at Warner Concert Hall. They performed with beauty and effect, a Haydn quartet, the first of the Beethoven Rasumowsky quartets, and the Debussy quartet. This was the ensemble's first appearance in Oberlin. The Brahms third symphony and three selections from Wagner formed the program for the Cleveland Orchestra's annual Christmas concert in Oberlin. The Brahms was played excellently but rather coldly; the Wagner, however (the Bachanale from Tannhäuser, Siegfried's Rhine Journey from The Dusk of the Gods, and the prelude and Love-Death from Tristan) issued in glowing colors from beneath Mr. Sokoloff's baton.

The Christmas music from Handel's Messiah was sung to a crowded audience by the Oberlin Musical Union. The portion given included the entire first part and ended with the Hallelujah Chorus from the second. The union, under the direction of Olaf Christiansen, numbers 150 voices, and was assisted by the Conservatory Orchestra. The soloists for the performance were Florence Jenney Hall, soprano, Edith Taylor Hall, contralto, Bruce Benjamin, tenor and Robert Brink, bass. The union, now in its eighty-third year of existence, plans at present to give the Haydn Creation in the spring.

Six solo recitals have been given so far this season by members of the Oberlin Conservatory faculty: George Waln appeared in a clarinet recital; Maurice Kessler presented a viola recital; Boris Rosenfield, pianist, played; Bruce Benjamin, tenor, was heard in a recital of modern songs; Raymond Cerf, violinist, performed; and John Frazer offered a cello program.

D. H.

THE AMSTERDAM (Holland) FESTIVAL PROGRAM

International Society for Contemporary Music

June 9, 1933

FIRST ORCHESTRAL CONCERT

1. LEO KAUFFMANN (Germany). Orchestral Suite.
2. JOZEF KOFFLER (Poland). Fifteen Variations on a Twelve-tone Scale for String Orchestra, op. 9.
3. PAUL KADOSA (Hungary). Piano Concerto, op. 15.
4. GUILLAUME LANDRE (Holland). Symphony No. 1.
5. FRANTISEK BARTOS (Czechoslovakia). Suite for Orchestra, op. 6.

June 11, 1933

CHORAL AND ORCHESTRAL CONCERT

1. WILLIAM WALTON (England). Belshazzar's Feast.
2. ROBERT GERHARD (Spain—Catalonia). Passacaglia and Chorale from the Cantata, L'Alta Naixença del Re En Jaume.
3. JEAN CARTAN (France). Pater Noster (in memoriam Jean Cartan).

June 13, 1933

CHAMBER CONCERT

1. AARON COPLAND (U. S. A.). Piano Variations.
2. (a) JUAN C. PAZ (Argentina). Sonatina for Flute and Clarinet. (b) ISA KREJCI (Czechoslovakia). Sonatina for Piano and Clarinet.
3. ERNST KRENEK (Austria). Gesänge des Späten Jahres, op. 71.
4. RUTH CRAWFORD (U. S. A.). Three Songs for Contralto and Chamber Orchestra.
5. LJUBA MARIC (Jugoslavia). Wind Quintet.

June 14, 1933

SECOND ORCHESTRAL CONCERT

1. BERTUS VAN LIER (Holland). Symphony No. 2.
2. EDMUND VON BORCK (Germany). Five Orchestral Pieces, op. 8.
3. MARCELLE DE MANZIARLY (France). Concertino for Piano and Orchestra.
4. GOFFREDO PETRASSI (Italy). Partita for Orchestra.
5. ERIK CHISHOLM (Scotland). Dance Suite for Orchestra and Piano.

Salt Lake Choral Society May Be Reorganized

Annual Performance of The Messiah Given

SALT LAKE CITY, UTAH.—Members of the Salt Lake Oratorio Society gave their twentieth annual performance of Handel's Messiah on January 2 in the Mormon Tabernacle. It was one of the best the organization has ever given and was highly praised. The program was broadcast by KSL but there was no national hook-up this year. The public was admitted to the Tabernacle by free tickets and the great auditorium was nearly full.

Albert J. Southwick, director of the Salt Lake Oratorio Society, acted as conductor, and the following soloists participated: Cora Thorne Bird, Springville, soprano; Florence Jepperson Madsen, Provo, contralto; John W. Summerhays, Salt Lake City, tenor; and Harold H. Bennett, Salt Lake City, basso. Alexander Schreiner, Mormon Tabernacle organist, was at the organ, and Arthur Freber, Salt Lake City, was concertmaster. Mrs. Madsen and Messrs. Summerhays, Bennett, Schreiner and Freber have taken part in The Messiah here for a number of years, as has Conductor Southwick, who some time ago took the part of the bass soloist.

SPONSORS FOR PERFORMANCE

The giving of the oratorio here this year is evidence of what determination on the part of a few wide-awake individuals can accomplish. Because of the decision of the board of directors of the society to abandon the performance this year (as they had dropped the giving of The Creation last summer), the program was not an official one, but was given by The Salt Lake Oratorio Chorus. It was made possible, according to the printed program, by the Mayor and City Commissioners of Salt Lake City, President Heber J. Grant of the Church of Jesus Christ of Latter-day Saints (which is the Mormon Church) and a few prominent firms—banks, newspapers, etc.—which were solicited by the special committee appointed by the chorus members acting in their unofficial capacity.

After the program, a meeting embracing the big chorus, soloists, orchestra, conductor and others of the personnel, was held in the ballroom of the Hotel Utah, where laudatory speech-making was indulged in. A committee of twelve was elected to wait upon the board of directors of the Oratorio Society to request a reorganization which will permit of greater representation of the chorus in the management of the society and the appointment of permanent committees to carry on its work. It is hoped that performances of The Creation each spring or summer and The Messiah each New Year may be assured by these means. W. J. Thomas, of the temporary committee, was chosen chairman.

F. L. W. B.

Mannheimer on Tour

Frank Mannheimer, pianist, here from Europe, is at present playing concerts in the Middle West. His engagements take him throughout that section, and he returns to New York in March. During his stay in America he is to give two lecture courses.

Columbia Concerts Corporation Announces Schedule

Columbia Concerts Corporation announces an extensive list of New York concerts from the middle of this month to the end of February. Nikolai Sokoloff, pianist, was heard at Town Hall, January 18; tomorrow (January 22) Yehudi Menuhin, violinist, is scheduled for Carnegie Hall in the afternoon; and Sigrid Onegin, contralto, for Town Hall in the evening; 23, Vladimir Horowitz, pianist, gives a program at Carnegie Hall (evening); 29, John McCormack, tenor, at Carnegie Hall (afternoon); February 1, Joseph Szigeti, violinist, Carnegie Hall (evening) and the Stradivarius String Quartet, Town Hall (evening); 12, Frederick Jagel, tenor, Town Hall (afternoon); 14, José Iturbi, pianist, Carnegie Hall (evening); 19, Martha Baird, pianist, Town Hall (evening); 20, Gregor Piatigorsky, cellist, Carnegie Hall (evening); 20 Bartlett and Robertson, English two-piano specialists, Town Hall (evening); 22, Gabrilowitsch and Spalding, sonata recital, Town Hall (evening); 24, Nathan Milstein, violinist, Carnegie Hall (evening).

The David Mannes Music School

David and Clara Mannes, Directors

• • •

THE RE-CREATION OF COMPOSITION

12 LECTURES ON HEINRICH SCHENKER

for Composers, Teachers, and Interpreters to be given by

DR. HANS WEISSE

Outstanding exponent of Dr. Schenker's theory

Monday Eves.: Feb. 6, 13, 20, 27; Mar. 6, 13, 20; Apr. 3, 10, 17, 24; May 1, at 8:15 o'clock

For the 12 lectures: $5.00

• • •

157 East 74th Street, - - - - - New York

Steinway Piano

"A star of the first magnitude. There were those last night who compared him favorably with the greatest names among violinists today."—*St. Joseph News-Press, January 3, 1933.*

"Played magnificently, with great force and emotion. His tone effects were incomparable . . . won his audience immediately."—*Jamestown Post, October 26, 1932.*

BENNO RABINOF

VIOLINIST

"A program of beauty, variety and fireworks."—*Erie Dispatch-Herald, October 29, 1932.*

THIS SEASON'S TOUR INCLUDES—

Boston	Paterson	Sheboygan
Pawtucket	Schenectady	Waukegan
Bay View	St. Joseph	Racine
Eau Claire	Joplin	Portsmouth
Wisconsin Rapids	Hutchinson	Mt. Vernon
La Crosse	Adrian	Albuquerque
Jamestown	Sioux City	Glendale
New York	Rochester	West Palm Beach
Newark	Quincy	Tampa
Erie	Aurora	Greensburg
Toledo	Elgin	Haverhill
Tuskegee	Manitowoc	Jersey City
Terre Haute	Ironwood	Danville

"Thrilled a capacity audience."—*Wisconsin Rapids Tribune, October 20, 1932.*

HERE THROUGHOUT 1933-1934

Management: NBC ARTISTS SERVICE, 711 Fifth Avenue, New York

GEORGE ENGLES, Managing Director

CHARLES L. WAGNER SEES NEED FOR PERSONAL NOTE IN ARTIST MANAGEMENT

Lulu G. Breid Now Associated With Him in the Presentation of Leading Artists

"Too much modern management of artists is machine management," said Charles L. Wagner, prominent New York concert executive, when seen in his office. Mr. Wagner was ensconced beside his unique desk, which consists of the frame of an old square piano on which was played one of the earliest recitals under his direction.

"By 'machine management'," said Mr. Wagner, "I mean the sort of arrangement

CHARLES L. WAGNER

by which an artist is sent to a distant city like any other shipment of goods, delivered and then whisked away again after use. The sender, you know, is not always interested in how the artist plays, and whether he maintains genial and human relations with his audience, or whether he snubs them and hurts the feelings of everybody concerned. All this is important, as it has a lot to do with whether this artist is reengaged in that city.

"There are innumerable personal contacts which may be made, ways by which the artist's path to success may be smoothed, and by which his relation to his public may be kept friendly and a source of satisfaction to both."

NEW ASSOCIATE IN MANAGING

Mrs. R. E. Johnston, who is better known in the musical profession as Lulu G. Breid, has become affiliated as associate and secretary in Management Charles L. Wagner, Inc. Long experience in the New York musical field, as associate with her late husband, R. E. Johnston, has equipped her to deal with the many problems of management.

Mr. Wagner recalls that it was Mr. and Mrs. Johnston who first induced him to come to New York and enter business in this city. That was back in 1911, when he was manager of an orchestra in St. Paul, Minn., and often had occasion to engage soloists under their management, as well as to present recitalists. Upon coming to Manhattan, Mr. Wagner first became associated with the Johnston firm and later started his own office—with results that are familiar to all. Not only has this manager long occupied a leading place in the concert field, but he has sponsored a season of operetta in English (presenting Boccaccio under Ethel Leginska's baton) and has made a number of productions in the dramatic field. He has served as president of the National Association of Musical Managers, an organization including leading representatives of the profession in all parts of the country.

"I think it is evident," continued Mr. Wagner, "that some artists have lost ground with their concert audiences *per se*, while filling the galleries with a new kind of unappreciative crowd, as the result of unlimited appearances before microphone and the talking film cameras. It is high time for everybody who cares anything about the concert business for its own sake to get back of it and 'put it over.' There is need for a return of the old, conscientious kind of concert promotion, which was more interested in creating new artists and in helping them to grow, than merely in feeding the radio, the pictures, and what not.

NOTABLES IN CONCERT LIST

"In the coming season, I shall try to give my personal attention to all my artists," said Mr. Wagner, "and the list which I am offering is, in my opinion, an attractive one. Two new names on my roster are those of Mischa Elman and John Charles Thomas. The former will celebrate his twenty-fifth year in America at the age of forty-two—quite a record, I should say. Among other events, he will give a recital at Carnegie Hall, New York, on the anniversary of the day of his arrival in this country. Mr. Thomas comes under my management on May 1 next. This popular baritone will appear in both opera and concert.

"Mme. Frances Alda, formerly leading soprano of the Metropolitan Opera, will return to the concert field next year for extended engagements. She will also continue her appearances as soloist with the Waldorf-Astoria Orchestra, over WEAF each Tuesday evening. This special series, for which Mme. Alda has been engaged for a year, is unique in that it is broadcast directly from her suite at the Waldorf.

"Rosa Raisa, dramatic soprano, and her husband, Giacomo Rimini, baritone, both formerly of the Chicago Civic Opera, will give a series of joint recitals, presenting in costumes scenes from the operas in which they have won eminence. The return of Walter Gieseking will be made about midseason, as he annually is in such demand abroad that he can only give ten weeks to his American audiences. This season he played forty-four recitals abroad before Christmas.

"A novelty will be the return to America of Teresina, Spanish dancer, who gave only a few recitals during a hurried visit to this country in 1930. She has since won much success in Europe, South America and elsewhere.

"Clare Clairbert, coloratura soprano, and André D'Arkor, tenor, who are now singing at the Monnaie in Brussels, will return for a series of joint recitals. And not least, Doris Kenyon (Mrs. Milton Sills) will continue to give her unique song programs in costume. It is my belief that the public today wants colorful programs, and that they will not applaud the staid stuff that used to be popular when singers solemnly read their songs from word-books. Something new is what I am trying to give them." R. K.

Indianapolis Orchestra Gains Popularity

Ferdinand Schaefer, Conductor, Leads Co-operative Organization of Sixty-Five

INDIANAPOLIS, IND.—Poldi Mildner, youthful Viennese pianist, made an auspicious début here at the Academy of Music recently.

Mischa Mischakoff, concertmaster, Pellegrino Lecce, first horn player of the Chicago Symphony Orchestra, and Rudolph Reuter, pianist, appeared here in joint recital on December 11. Their ensemble work was smooth and colorful, each artist showing the mastery of his instrument.

After playing a Haydn Festival concert to a most enthusiastic audience last month, the Indianapolis Symphony Orchestra (under the direction of Ferdinand Schaefer) is preparing for its next concert on January 24. The success of this organization is remarkable. The fall of 1930 found most of the professional musicians in Indianapolis without a job. Something had to be done to help these men keep up their spirit and morale. At that time Mr. Schaefer stepped forward with plans for an orchestra of sixty-five members. As financial support was not available from any source, he organized the symphony on a strictly cooperative basis. After a fairly successful first season, the Indiana State Symphony Society was organized for the support of the orchestra.

Mr. Schaefer, with his experience as a conductor both in Europe and America, directs entirely without score, and has succeeded better than anyone had suspected. While other orchestras throughout the country have been reduced in membership, the Indianapolis organization in its third season maintains its sixty-five members with a long and growing waiting list.

The orchestra is now thoroughly established as the leading factor in the cultural and educational development of the city and Indianapolis is thoroughly proud of it.

H. C. G.

Los Angeles, Cal.

(*Continued from page 5*)

or if the community wishes to place the orchestra on a permanent basis, an endowment fund of $3,000,000 (that should show a return of five per cent.) would assure the permanency of the organization.

The moving picture studios which spend huge sums on musical recordings each year, should contribute liberally to keep the superior class of musicians that make up the personnel of the Philharmonic Orchestra in Los Angeles, for if the fate of the orchestra is undecided the playing members will rapidly migrate to other cities. To insure its artistic success during the Bowl season, the Hollywood Bowl is dependent upon the continuation of the orchestra as an organization that gives concerts during the winter season. Great conductors will not come to the Bowl during the summer to conduct an unroutined orchestra with one rehearsal.

The city and county should support the orchestra liberally if only from an advertising standpoint, as orchestral publicity finds its way into every national musical publication in the United States. It brings to the city a wealth of musical activities, quartets, trios, woodwind ensembles. In the ranks of its members are to be found musicians who make their homes here and add greatly to the artistic life of the community.

Los Angeles is the fifth largest city in the United States, yet artistically we are far behind smaller cities like Cincinnati, Cleveland, St. Louis, Minneapolis, Rochester, San Francisco, Boston, where symphony orchestras are supported and have splendid concert halls wherein to perform; Cleveland, Symphony Hall; San Francisco, The War Memorial Opera House; Chicago, Orchestra Hall; Minneapolis, The Cyrus Northrop Memorial Auditorium; Philadelphia, The Academy of Music; Detroit, Orchestra Hall; Cincinnati, Emery Auditorium.

Cities are known the world over not only for their business activities but for their artistic activities as well.

The Chamber of Commerce and the All Year Club spend huge sums each year advertising the glory of the Southland—its mountains, the desert, the beaches, its fruits, its great Los Angeles Harbor, and its wonderful climate; but prospective newcomers like to know also that their childlren will have the advantage of an artistic atmosphere.

It is a challenge to the city to show what its interest is in this musical organization which has been sponsored by W. A. Clark, Jr., for fifteen years.

Tindall in the East

Glenn M. Tindall, manager of the Hollywood Bowl, at Los Angeles, Cal., was a New York visitor last week. He reports encouraging prospects for the summer orchestral course in his city.

FUGUE FOR EIGHTEEN VIOLINS BY ARCADY DUBENSKY
Now is Published by
G. Ricordi & Co., 12 West 45th Street, New York

"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME COUNT AS THE GREATEST AND MOST IMPORTANT"
—WINTHROP TRYON in *The Christian Science Monitor*
ALTON JONES
Personal Representative MARKS LEVINE *711 Fifth Avenue, New York*

THE WALTER W. NAUMBURG MUSICAL FOUNDATION

Directors:
RUBIN GOLDMARK, HUGO GRUNWALD, ERNEST HUTCHESON, LOUIS PERSINGER, ELSIE M. B. NAUMBURG, WALTER W. NAUMBURG, WILLEM WILLEKE

will award

NEW YORK DEBUT RECITALS, SEASON 1933-34
TO SINGERS, PIANISTS, VIOLINISTS, VIOLONCELLISTS

The entire expenses of each recital will be defrayed by the Foundation

The Ninth Annual Series of Competitive Auditions will be held during the month of March, 1933, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. The candidates must not be over 30 years of age. Early in April the Final Auditions will be held. All auditions will be held in New York. The Foundation does not pay traveling expenses for candidates.

Application blanks giving full requirements may be obtained from the

NATIONAL MUSIC LEAGUE, Inc., 113 West 57th Street, New York City

Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 18, 1933.

Bayreuth and Munich Festivals to Share Frida Leider

BERLIN.—Frida Leider, the Metropolitan Opera Company's new Wagnerian heroine, has been the subject of a contest between the authorities of the Bayreuth and Munich Festivals in July, 1933. As the result of months of negotiation, a compromise has been arranged which is without precedent in the annals of these institutions. For the first time in their history they are going to share the services of one of their principal artists, and Mme. Leider will sing Brünnhilde, Isolde and Kundry in both places, at Bayreuth under Arturo Toscanini and Karl Elmendorff, and at Munich under Hans Knappertsbusch. As the festivals overlap, it has been necessary to rearrange performances and to organize the rehearsals so that the artist can fill these roles in both places.

Mme. Leider is also in demand for Wagnerian parts in gala performances at the regular opera seasons in Berlin, Paris and London. Her appearance as Isolde in Paris under Wilhelm Furtwängler was one of the events of the 1932 Paris spring season, and at Covent Garden, London, she was heard in all of the principal Wagner roles last spring. At the Berlin State Opera, too, Mme. Leider has sung not only Wagnerian roles but other heroic parts. The restoration of Beethoven's Fidelio at the Berlin Opera this winter has been cancelled on account of Mme. Leider's engagements in New York.

After fulfilling three seasonal engagements at the Chicago Civic Opera, Mme. Leider was engaged by Gatti-Casazza for the Metropolitan. It is stated that she is the first German artist to have sung successively in both of the principal American opera houses.

Mme. Leider arrived in New York aboard the SS. Europa on January 12, accompanied

FRIDA LEIDER

by her husband, Professor Rudolf Deman, formerly concertmaster at the Berlin State Opera, and an eminent violinist. She made her début at the Metropolitan Opera House as Isolde just four days later.

MAIER

OWING TO INSISTENT DEMANDS FOR THEIR RETURN, THIS GREAT TWO-PIANO TEAM WILL REUNITE NEXT SEASON FOR A TOUR LIMITED TO SIX WEEKS—OCTOBER 15, TO DECEMBER 1

Management: NBC ARTISTS SERVICE, 711 Fifth Avenue, New York City
GEORGE ENGLES, Managing Director

PATTISON

Steinway
Pianos

NEW YORK CONCERTS

JANUARY 9

Cosmopolitan Opera Concert A membership concert of the Cosmopolitan Opera Association of New York, a non-profit undertaking which aims to present opera at popular prices under the direction of Max Rabinoff, attracted a large audience to Madison Square Garden on Monday evening of last week.

The substantial program opened with contributions by Stell Andersen and Silvio Scionti, duo-pianists, whose cleverly played numbers included a first performance of a Malagueña by Lecuona. The Russian Symphonic Choir, in colorful costumes, under Basile Kibalchich, sang movingly Slavic folk and church music. Grischa Golubuff, nine-year-old violinist, evoked considerable applause with his dashing performance of works by Sarasate, Wieniawski and others. Nino Martini, youthful tenor, pleased the huge audience with his beautiful lyric voice and spirited performance of an aria from La Gioconda and songs by Raniger and others.

Beatrice Belkin, coloratura soprano, formerly of the Metropolitan Opera, provided a sensation midway in the second half of the program when she sang brilliantly a vocal arrangement by Estelle Liebling of the Strauss Blue Danube Waltzes, with flute obligato by Mortimer Rapfogel. The Clarinet Ensemble of the Philharmonic, under the direction of Simeon Bellison, played works of Tschaikowsky, Rimsky-Korsakoff, Gounod and others. This group accompanied the Russian singers in the Volga Boat Song, arranged for mixed chorus and ensemble by Mr. Bellison.

Before the intermission, Daniel Frohman and Sigmund Spaeth, introduced by Louis S. Posner of the committee for the association, made an appeal for members to sponsor the opera project.

Ninon Vallin Long known in Paris as a concert and opera singer, Ninon Vallin delighted a large and distinctly representative audience at her American début in Town Hall.

The visitor opened her program with Handel, Rameau, and Mozart (Marriage of Figaro) arias, and at once demonstrated the seriousness and finish of her art, phrasing with true musical instinct, and displaying classical repose and depth.

Followed Ravel's Sainte, Poulenc's four Airs Chantés (Air Champêtre was redemanded), songs by Ravel and Debussy (with his Mandoline as an encore) and a closing Spanish section of Nin (Canto Andaluz was repeated) Granados, and Peruvian Indian numbers by d'Harcourt. It would be difficult to select any one of those performances for special praise. Admirably dictioned in French and Spanish, sounding various emotions, sadness, passion, gaiety, Mme. Vallin's presentations reflected unfailing intelligence, taste, and temperament.

She does not try to dazzle with mere vocal exhibitions, for some of her tones have limitations in intrinsic quality, but there can be no criticism of her intimate knowledge of legato, coloring, and flexible adaptation of songs to the meanings of the words and the intentions of the music.

The audience punctuated its uncommonly warm applause with many cries of "bravo" and coaxed the artist into adding a goodly list of encores. Kurt Ruhrseitz accompanied musically but with excessive and annoying mannerisms of hand wavings, head bobbings, and bodily bouncings.

JANUARY 10

Roth Quartet Ensemble playing of quality characterized the concert of the Roth Quartet, in Town Hall. The program represented the classic (Mozart, quartet in C Major, No. 17), the Romantic (Brahms, quartet in A minor, op. 51, No. 2), and the modern American school (Daniel Gregory Mason, Serenade—first time).

Dr. Mason's Serenade, constructed with his usual skill, is in three sections. The first is a restless movement on somewhat modern harmonic lines. The second, evidently inspired by folksong, has a disarmingly tuneful opening (Andante semplice). This is followed by an engaging pizzicato section suggesting the measures of an English country dance. The final movement (Allegro-Fughetta) contains lyrical pages which are among the most effective in this highly refined and expertly constructed opus. The Roths gave Dr. Mason's composition a sympathetic performance. The composer was called upon to bow from his loge in response to applause.

The playing of the Mozart and the Brahms works also gave pleasure, especially the playing of the Quasi menuetto movement in the latter. The audience gave the performers good response.

Musicians' Symphony Orchestra An unusual event this, with a woman conductor, Antonia Brico, wielding the baton over 200 (uncounted) players comprising the orchestra of unemployed musicians giving a series of benefit concerts at the Metropolitan Opera House. The lady led Beethoven's Leonore Overture, No. 3, Tschaikowsky's fourth symphony, and the accompaniment to Richard Strauss' Burleske, for piano and orchestra. The program also had Serge Prokofieff's ballet suite, Chout, conducted by the composer.

Miss Brico, a Californian, studied the piano in New York, and later became a pupil of the baton in Berlin, under Muck and Furtwängler. She led orchestras in Hamburg and Berlin, scored a success, and later directed summer concerts in San Francisco and at the Hollywood Bowl in Los Angeles.

Miss Brico showed routine in the technics of the baton at her appearance here last week, but what is more important, she revealed also musical grasp, ability to mould large scores into a convincing interpretation, and to blend tone, balance, tempi, phrasing, rhythm, and accentuation into a presentable ensemble of interest and authority. Miss Brico leans rather to the traditional but not at the expense of flexibility and charm. She put formal dignity into her Beethoven and made the Tschaikowsky music sound its necessary tang and fervor. Her accompaniment to the difficult Strauss music was a feat of true virtuosity with the baton. Miss Brico won ringing plaudits.

Poldi Mildner played the piano part in the Burleske, and gave a remarkable exhibition of delicate touch, flashingly brilliant technic, and complete understanding of the wittily playful purposes of the composition. She was acclaimed mightily and added two encores, Rosenthal's Viennese Carneval (Strauss waltzes) and Mozart's Pastoral Variée.

Prokofieff's Chout is a glittering but otherwise unimportant score. He conducted like a composer, and by force of contrast, added to the glory that went to Miss Brico.

JANUARY 11

Musicians' Emergency Aid The orchestra of 175 musicians which has been giving a Madison Square Garden series of benefit concerts, resumed its useful course on this occasion, when Bruno Walter (kindly loaned by the Philharmonic) conducted an all-Tschaikowsky program, the Pathetic Symphony, B flat minor piano concerto and 1812 Overture. About 15,000 persons crowded the vast auditorium, and applauded everything.

The orchestra labors under certain difficulties as to material, but nevertheless plays with routine and enthusiasm. Of course, the Walter interpretations soared high and made the most of the abidingly melodious and warm-blooded music of Tschaikowsky.

Ossip Gabrilowitsch was the soloist in the concerto, and gave a splendid performance, splendid in the voluminous tone, large sweep, and ardent temperamental drive required by the work and by the vast reaches of the mammoth auditorium. He received an ovation.

New York Banks Glee Club Bruno Huhn led the New York Banks Glee Club—some sixty strong—in the winter concert of their fifty-fourth season at Carnegie Hall, before a goodly audience. Enthusiasm marked their singing of numbers by Rossini, Caldicott, Paul Edmonds, Horatio Parker, Leoncavallo, C. R. Smith, and encores. The club's best sung and most applauded offering (encored) was Mr. Huhn's appropriate setting of Adelaide Anne Procter's Be Strong, judiciously programmed as the finale.

Lilian Rehberg, who has won prizes from the Naumburg Musical Foundation and the National Federation of Music Clubs, was guest artist and played cello pieces of Bach, Frescobaldi and Popper with brilliance and technical mastery. Corleen Wells, soprano, was unable to appear, and Catherine Wright was substitute soloist in two folk songs and several ballads. A member of the glee club, Frederick Gummick, tenor, did excellent solo work in Horatio Parker's The Leap of Roushan Beg. William J. Falk was the club's accompanist; and Elsa Fiedler was at the piano for Miss Rehberg.

Juilliard Chamber Course The first event in the current chamber music concerts which the Juilliard School of Music is presenting on Wednesday evenings was a program of French works. These comprised the quartet in C minor for piano and strings, op. 15, by Gabriel Fauré, Jean Huré's sonata No. 1 in F sharp minor for piano and cello, and Franck's quintet in F minor for piano and strings. The first of these brought Sidney Sukoenig, piano; Mary Becker, violin; Arthur Stillman, viola; and Felix Salmond, cello. This combination provided a vital, smoothly fused tone and an equally happy temperamental blend, their performance earning unstinted applause. Alice Quarles and Mr. Salmond presented the Huré sonata, the cellist displaying the full beauty of his noted art, admirably complemented by the pianism of Miss Quarles. Both took several bows at the close of the number. The Franck quintet's projectors were Diane Bernhard, piano; Mary Becker and Adelina Masino, violins; Louise Rood, viola; and Mr. Salmond, cello; an expert ensemble which won prolonged hand clapping. In the audience were many prominent musicians.

JANUARY 12

Plaza Artistic Morning Another season was checked off in the records of the Hotel Plaza Artistic Mornings (under the direction of Samuel Emilio Piza) with Thursday morning's concert, which presented the dazzling Conchita Supervia, the dashing Hortense Monath, pianist, and the prodigious Grischa Goluboff, of the increasing family of violin youngsters.

The spell of Supervia wove itself anew and rich, full-throated roulades and trills, and kindred musical ornaments, captivated the ladies gathered to hear her, and if their fans beckon so, and tap cheeks so, it will be because they have followed her subtle suggestion, which served the double purpose of contributing a charming encore and of sending flutters of approval hither and yon, for they thought her a sheer delight.

Hortense Monath, a few seasons ago a fledgling in the Hutcheson nest, played with a touch of romance pieces of Schumann; with tumbling good humor, a Scottisch of Beethoven; and as a prelude to the Spanish songs of Supervia which were to follow, items of Lecuona (his Malaguena, of course) and de Falla (Dance Rituelle du Feu).

When the first few phrases of Vitali's Chaconne had been dashed off by Grischa Goluboff, maternal heads all about nodded their assent, and from then on he was a complete success. Lacking all traces of precociousness, and with manly mien, he bowed here and there at the close of the work, and later had no hesitancy at all in playing the difficult Pugnani-Kreisler Praeludium, and intricate Souvenir de Moscow (Wieniawski), with its fanciful figures and complicated turns and ways.

Ivor Newton's accompaniments for Mme. Supervia were ideally and cannily tempered to become one with the songs, and were not merely a part of the performance.

Philharmonic Orchestra A program of two symphonies was given at the subscription pair of concerts last week in Carnegie Hall, Haydn's in D major (Breitkopf & Härtel No. 86 [10]), and Bruckner's fifth, in B flat. Neither had been played by this orchestra in many years. Bruno Walter conducted.

The Haydn work contains a strikingly beautiful slow movement, and a largo which is paradoxically labelled "capriccio," perhaps because of its imaginative character. The menuetto movement is delightful, and the finale contains one of those playful pranks in which this composer delighted—the second theme changing its character after a few measures. The work as a whole is marked by fanciful touches and a true Haydnesque grace which do much to redeem its rather fragile character. It was superbly played by Walter and his men, who endowed the performance with sculptured perfection of contour and searching warmth of tone.

Bruckner fared equally well at the hands of Walter, who showed rare understanding in his treatment of a sometimes pedestrian work, but one which nevertheless contains moments of nobility and largeness of utterance. The broad melodic themes were outlined with moving power, and full value was given to the stirring proclamation of the chorale in the finale, played by an auxiliary brass group. On the other hand, those episodes in which the composer's inspiration seem to flag and when he falls back upon pedantic manipulations of his thematic material, were made to seem less dull because of the infinite care which the conductor gave to the exegesis. The fifth symphony, like others of the composer's works, is rich in musical ore which a master with a surer hand might have transmuted into shining gold. The audience was warmly appreciative.

Marcel Grandjany and René Le Roy Marcel Grandjany, harpist, and René Le Roy, flutist, made their first New York appearance of the season at Town Hall, for the benefit of Thrift House, a concert whose list of patronesses read like a stray leaf from any social guide.

But all this, compared to the music this elite audience heard, is a trivial passing note. It was music completely out of key with the brusque ways of the day, and for that reason seemed all that great music should be. The adagio from Bach's sonata in G minor is something to remember; the andantino from Mozart's concerto in C, as well.

There were also short solo groups which enabled Messrs. Grandjany and Le Roy to shine in their individual glories. The undisputed skill of both artists, their inherent good taste and understanding of their instruments seem only a few of their gifts.

Mr. Le Roy in his three solo pieces, was accompanied by Karl Young.

JANUARY 13

Efrem Zimbalist An army of admirers was on hand to applaud some splendid playing by Zimbalist in his Carnegie Hall recital on this evening. The violinist's program was made up, half and half, of familiar masterpieces and less well known smaller numbers.

He began with the Vitali Chaconne, tried warhorse of the violin repertoire, to which he gave a vigorous, well-contrasted and admirably expressive reading. The Mendelssohn concerto did service once again as the main item. It was played with all the technical mastery which one has come to expect from this artist, plus his individual qualities of restraint, refined quality of tone, and that detachment which makes his readings models of style and calm loftiness of mood. At its close, he was repeatedly recalled.

In the second group, the violinist went voyaging further afield, resurrecting Wilhelmj's noble paraphrase of music from Wagner's Siegfried—a work not especially designed to show off the possibilities of the violin, but played with serene tonal eloquence. The Valse Caprice of Saint-Saens, in Ysaye's transcription, provided a good foil to this, as its content is slight and it demands virtuosity of a high order.

The third group exhibited dazzling feats of execution, with which the performer was able to delight his large audience. This brace included brilliant performances of L'Alouette by Glinka-Auer, the Popper-Auer Spinning Song, Bloch's Nigun (played with such dignity and emotional depth that it had to be repeated), and a Tarantella by Szymanowski. Numerous encores were added, with part of the audience, as usual, surrounding the platform. Theodore Saidenberg lent efficient support at the piano.

(Continued on next page)

MARTHA BAIRD

"There are no half-measures to be taken in praise of this remarkable feminine pianist."—Herman Devries in Chicago American.

CONCERT MANAGEMENT
ARTHUR JUDSON, Inc.
Division of
Columbia Concerts Corporation
of Columbia Broadcasting System
113 West 57th St., New York

Steinway Piano

NEW YORK CONCERTS

(Continued from page 12)

JANUARY 14

Gordon String Quartet Jacques Gordon's string quartet (Ralph Silverman, second violin; Paul Robyn, viola; Naoum Benditzky, cello) played an unusually interesting program of chamber music for young people attending the Intimate Concert at the Barbizon-Plaza on Saturday morning.

Haydn's quartet in D major, and shorter items of modern English writers, Joseph Spaeight and H. Waldo Warner; and compositions of Turina, Borodin and Charles Griffes, were their offerings.

The literature itself was attractive to the music-lover; the performance delightful throughout. Warner's Pixy Ring, an echo of Delius' ways, was played with elfin lightness, with poetry and eeriness.

Guiomar Novaes The comely and highly gifted Brazilian pianist, Guiomar Novaes, drew a large audience to Town Hall for her afternoon recital. The program—without a sonata for once—had as its larger numbers, Prelude and Fugue, A minor, Bach-Moor; Andantino and Variations, Schubert-Tausig; and Chopin's Fantasie and B flat minor Scherzo. Also there were Brahms' A major Intermezzo and B minor Caprice; two preludes by Mignone, Villa Lobos' Passa, passa gaviao and Os Guizos do Dominsinho, and Albeniz' Fête Dieu á Seville and Triana.

Mme. Novaes filled the afternoon with much finished, finely proportioned, and ingratiating pianism, deeply musical, and colored with many shades of tone. She has unfailing drive of temperament which gives her playing the quality of youth, but it is restrained within artistic limits and never represents impetuosity without definite musical design. Refinement and sensitized imagination tinge all her interpretations, and the listener is held throughout, even though he might now and then dissent from Mme. Novaes on the vexed question of tempi—a matter that, generally speaking, will always remain the viewpoint of the individual performer.

Applause in rich measure was the tribute of the auditors to the attractive, gifted, and much encored young virtuosa.

Aguilar Lute Quartet The Spaniard's mastery of the plectrum instruments, already established beyond question by Segovia and his guitar, is further emphasized by the art of the Aguilar Lute Quartet. This unique combination, originated by its members, is now definitely out of the novelty class and firmly ensconced among the features of the New York music season. Their first recital for 1932-33, given at Town Hall, drew an audience substantial in numbers and appreciation. The program was an all-Spanish one, including several numbers dedicated to the Aguilars, and Las Doncellas de Ernesto Halffter arranged especially for this group. Music of the earlier type was represented by a romance of Luis de Milán (sixteenth century) and a sonata by Maeto Albéniz (eighteenth century). The other offerings were culled from contemporary literature, several having their first performance here. La Oración del Torero by Joaquin Turina proved rich in mood variety and national color. The Tocatina, composed by Paco Aguilar and dedicated to his performing family, is a brilliant show piece and enlists some percussion effects made by Paco himself striking his large lute with his hand. There was also the suite—El Puerto, Córdoba, Granada and Sevilla—of Isaac Albéniz, arranged by Aguilar. The audience insistently called for encores before the intermission and at the end, and for one of these the ensemble departed from their all-Spanish policy and offered Tschaikowsky's Andante Cantabile. They displayed throughout the entire evening their accustomed wealth of tone shading, suavity and precision.

JANUARY 15

Philharmonic Orchestra At the Saturday evening Students' Concert and Sunday afternoon matinee, both in Carnegie Hall, the Philharmonic Orchestra, under Bruno Walter, had a special attraction in its soloist, Josef Hofmann, who played the piano part in Beethoven's E flat (Emperor) concerto.

Hofmann, who appears all too rarely in New York, comes back more mighty and majestic after each absence. He seems never to relax in the matter of thought about music, his art, and the maintenance of his prodigious technic. Last week his presentations took on the nature of epical communion with the concerto and the instrument. Hofmann did not try to inflate the composition (hardly one of Beethoven's greatest) with undue pomp or esoteric meanings, but played it with simple sincerity and feeling, at the same time giving a crystal clear outlining of its formal construction. The Hofmann tone has never sounded more deep or pure. His rhythmic precision was so exact that it often found conductor Bruno Walter fractionally out of balance. He was at one, however, with the soloist, in the drawing of a logical musical picture. The performance received tremendous acclaim from the audience, and Hofmann came forth to bow again and again.

The second part of the program consisted of Bruckner's fifth symphony, played also at the regular Thursday and Friday concerts of the Philharmonic. The orchestra put much massed quality and appealing tone at the disposal of the earnest conductor.

Mark Wollner Though handicapped by indisposition, which caused him to beg the indulgence of his audience and also to omit part of one number, Mark Wollner, German violinist, gallantly gave his second New York recital of the season before a large Sunday matinee audience in Town Hall. Under the circumstances, extended criticism of his playing would be unfair to this artist's best powers.

Two first performances in this country were included in his list—Paul Hindemith's sonata for violin and piano, and a prelude by Reger. The first work was of special interest as an example of modern German atonal writing for this instrument. The somewhat arid contrapuntal design included conventional lyric episodes, the closing pages of the sonata establishing a mood of calm resignation. The Reger numbers included also the Largo appassionata.

In the Franck sonata, Wollner was more successful in projecting the broad *cantilena* passages than he was in fulfilling the structural demands. Pierre Luboshutz's playing of the piano part also seemed, in instances, to overbalance the violin. In a Bach adagio (unaccompanied) and shorter works of the final group, the violinist was better able to reveal his pure, steady tone of appealing quality, and his lofty approach to his music. Especially liked were such miniatures as the Kreisler arrangement of Beethove 's Rondino and a waltz by Weber-Burmester.

Young Composers' Group Concert An exhilarating evening of music by the Young Composers' Group was given in the auditorium of the New School for Social Research before a large Sunday evening audience. Some of the music brought chuckling from the hearers, while a portion of it commanded respect for serious technical attainments, but all of it was cut in variations of the latest mode.

Bernard Hermann's string quartet, in three movements, played by an anonymous ensemble, was in the most approved atonal manner, a little tentative as to form, but with moments of moving sincerity. Two songs by Jerome Moross (Jabberwocky and Those Gambler's Blues) were sung with no little sportsmanship, despite their extremely formidable tessituras and original vocal effects, by Hubert Linscott, baritone, with the composer at the piano.

Among the more interesting and substantial contributions was Israel Citkowitz' Sonatina for piano. It has three movements, Invention, Choral and Rondino, the first using jazz effects with delicate skill, and all the sections built in firmly grounded contrapuntal style. Vivian Fine played this number and with Henry Brant joined in a four-handed performance of a scene from Phobias by Lehman Engel, a polytonal production in which there was much writing at cross purposes for the two pianists, but not much of a personal note. Robert Bolles and Carl Moore gave Miss Fine's four modern pieces for two flutes, brief and well constructed numbers, the second of which, in slow tempo, seemed most evocative of mood.

Quite the most effective things on the program were six songs by Irwin Heilner, sung with no little versatility and magnetism by Edna Zahm, soprano, with the composer at the piano. These numbers showed inventive power, a disciplined talent and a rare ability to give simple and suggestive atmospheric touches in the accompaniment. The Tide Rises was repeated, and the soloist shared recalls with the composer, receiving flowers. Elie Siegmeister revealed structural powers worthy of respect in his violin sonata, played with professional flair by Max Serdin, with the creator at the piano. The same composer's three songs, We Were Very Tired, Holy Thursday and Canis Maior, were ambitious productions, on the whole less effective in writing for the voice, but well sung by Miss Zahm, accompanied by the composer.

The final number, Music for a Five and Ten Cent Store, credited to no composer (perhaps out of fear of possible consequences?) was a jolly prank, in which Miss Fine, piano, and Bertram Brant, violin, played a jazzlike ditty in conflicting keys, while Henry Brant, with disarming gravity, "played" a battery of percussion including a milk bottle, and set off an alarm clock bell at the same time that he tootled with great versatility on a flute.

(Continued on page 14)

MISHEL PIASTRO

AS VIOLINIST

Soloist with
New York Philharmonic-Symphony Orchestra
November 24 and 25, 1932, under direction of
Arturo Toscanini

"Mishel Piastro delighted the audience with brilliant playing in the Viotti A Minor Concerto and it was evident also that he pleased Mr. Toscanini, and doubtless this gratifies him more."—*New York Sun, Nov. 25, 1932.*

"Mr. Piastro played skillfully in Viotti's Concerto with a tone of generous volume. Soloist was applauded by the audience and by Mr. Toscanini."—*Francis Perkins in New York Herald Tribune, Nov. 25, 1932.*

AS CONDUCTOR

Nine thousand people in the Civic Auditorium, San Francisco, August 25, 1932, attended Symphony Concert conducted by Mishel Piastro with Ruggiero Ricci as soloist.

"Piastro has conducted during previous seasons and again revealed the same assurance and skill to hold his men together, gaining precision and uniformity of phrasing. It certainly was a great event that will linger long in the minds of those who were present."—*San Francisco Chronicle, August 26, 1932.*

In Sonata appearances in America with composers such as Richard Strauss, M. Ravel, and Ottorino Respighi.

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.
Division Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street, New York

Vreeland Fêted as Soloist with the Chicago Orchestra

Interprets Gurrelieder at Its First Local Performance—Wigman and Dance Group Give Recital—Schlusnus and Cortez Have Brilliant Concerts

CHICAGO.—A more modern note was struck by the Chicago Symphony Orchestra at the concert of January 10, when an excerpt from Schönberg's Gurrelieder was given its first performance here, with Jeannette Vreeland as soloist. The cantata received its American première by the Philadelphia Orchestra last spring. Chicago heard only the Song of the Wood-Dove, which, as interpreted by Dr. Stock and as sung by Miss Vreeland, made such a deep impression as to make one wish that this monumental composition might be given here in its entirety, if not by the Chicago orchestra at Orchestra Hall, at least during the World's Fair. It takes a singer of Miss Vreeland's ability to encompass all the intricacies of such music as Schönberg has written for soprano. All those demands were made effortless by this musicianly artist. In glorious voice, she delighted the audience with the surety of her tones, her impeccable phrasing and musical intelligence. After the intermission, Miss Vreeland sang a group of songs by Thuille, Dvorák and Marx, in which her art again shone brilliantly.

The purely symphonic numbers consisted of the lively overture to Smetana's Bartered Bride, the second Beethoven symphony in D major, Rosales' Three Spanish Dances, and the Bacchanale and finale from Wagner's Tannhäuser.

WIGMAN AND HER DANCE GROUP

Mary Wigman and her troupe of twelve dancers brought to Orchestra Hall, on January 27, one of the largest and most enthusiastic audiences so far encountered this season in the hall of classical music. Miss Wigman had prepared a practically new program and she and her well-trained dancers gave an entertainment of high order.

MARVIN J. SINGER

At Kimball Hall, on January 8, Marvin J. Singer, heralded as a Chopin interpreter, presented a program that included numbers by Beethoven, Bach, Chopin, Mendelssohn, Liszt and two preludes from his own pen. The pianist, who is contemplating a European tour, made a successful Chicago début, as attested by the enthusiasm of his audience. Mr. Singer also proved as good a composer as he is a pianist.

SIDOR BELARSKY IN SONG RECITAL

Sidor Belarsky, professor of music at the Brigham Young University in Provo, Utah, and who sang basso roles with the Russian Grand Opera company, was heard in recital at Kimball Hall on January 8. Having prepared an interesting program, Mr. Belarsky delivered it with marked intelligence, even though one could find fault with some of his interpretations, particularly that of the aria, Le tambour major, from Thomas' Le Caïd, which was, to say the least, original. His rich basso voice, his fine enunciation and his excellent singing, especially of the Russian numbers, were much enjoyed. Sergei Tarnowsky, pianist, acted as accompanist for the singer and did so well in that capacity as to create a desire to hear him in piano recital.

CORTEZ PLAYS FOR MUSICIANS CLUB

The Musicians Club of Women presented Leonora Cortez, pianist, at their 185th artist recital at the Playhouse, on January 9. The more often Miss Cortez is heard the more she is admired for the sincerity of her art. At this recital she again demonstrated her ability as an interpreter in numbers by Bach-Galston, Schumann, Chopin, Moszkowski, Strauss, Brahms, Debussy, Liszt and Strauss-Tausig. The possessor of a facile technic, drawing from the piano a tone of beauty, Miss Cortez delighted the audience made up of the musical intelligentsia of Chicago, and was rewarded for her fine interpretations with vociferous plaudits at the close of each number.

QUARTET INTRODUCE DOHNÁNYI NUMBER

Chicago's first hearing of Dohnányi's A minor quartet came through the efforts of the Philharmonic String Quartet in Orchestral Hall foyer, on January 11. It is modern, vital music, of clever construction and development and not lacking in melodic substance. It had a praiseworthy performance by these four members of the Chicago Symphony Orchestra who make up the personnel of the Philharmonic Quartet. The only other number on the program was the Beethoven E flat quartet.

SACERDOTE PRESENTS OPERA CLASS

The Operatic Art Theatre, of which Edoardo Sacerdote is director, presented on January 11, at the Chicago Woman's Club Theatre, excerpts from The Tales of Hoffman, Il Trovatore and The Jewels of the Madonna. The performance was meritorious in every respect, and congratulations are in order for Mr. Sacerdote because of the splendid results obtained and for the teachers of singing who have shown coöperation and keen judgment in placing their students in Mr. Sacerdote's care. The program announced that Mrs. Samuel Wright, Alexander Nakutin, Richard DeYoung and Nelli Gardini had enrolled pupils under the Sacerdote banner.

In The Tales of Hoffmann there appeared Clarence Richter, Martha Blacker, Jennie Podolsky, Warner Hager, Roberto Moramarco and George Weber. Warner Hager, Ann Post and James Mitchell made up the cast for Act II of Il Trovatore. The Jewels of the Madonna (Act III) cast included Barbara Drangelis, Frederick Mueller, Max Kasteluck, Olga Liby, Bertha Waldman, Helen Bartush, Roberto Moramarco, James Mitchell and Olga Hoyer.

The good singing of the principals was not the only feature of the performance as the chorus (made up of young men and women who in one opera sing leading roles and in another appear in smaller parts or as choristers) shone with eclat.

SCHLUSNUS AT KINSOLVING MUSICALE

The Kinsolving Musical Mornings have been moved from the Blackstone Hotel to the Congress, where, on January 12, Heinrich Schlusnus appeared in a song recital that was attended by the elite of society and a large contingent of leading Chicago musicians. Schlusnus, one of the most satisfying singers now before the public, had prepared an interesting program and delivered it with that authority, that beauty of tone, clear enunciation and impeccable phrasing to which he has accustomed us in the past. Each song could have been repeated, so warm were the plaudits, yet the baritone granted encores only at the close of each group. The singer was superbly supported by Franz Rupp, an unusually able accompanist.

GEORGIA KOBER PLAYS

Georgia Kober played two-piano numbers with Leon Rosenbloom at a concert given at Curtiss Hall on January 9. The duo-pianists were received enthusiastically at the close of their well-played group. Helen Bickerton and Raymond Koch did several duets for soprano and baritone on this interesting program.

RUMORS AVID IN CHICAGO

Dame Rumor tells us that Kenneth M. Bradley is no longer connected with the Chicago Conservatory of Music. The same lady tells us that Chicago is to hear an "all-star" performance of Tosca on February 22 and 24. A renowned soprano who has never been heard in grand opera in Chicago is, according to gossip, to be the Floria. A distinguished American tenor is to sing the Cavaradossi; the Scarpia will be entrusted to one of America's most popular baritones; and the conductor is to be an American who won his spurs several years ago with the Chicago Opera. The two performances will be managed by an impresaria who has done big things here and who has chosen one of Chicago's largest and best equipped theatres for the presentations. The house is to be scaled from seventy-five cents to $4.50. Considering the drawing power of the three artists secured, two sold-out houses are expected.

AMERICAN CONSERVATORY NEWS

Phillip Warner, graduate of the American Conservatory, was awarded first prize in the composition contest conducted by Mu Phi Alpha at its recent national convention. Mr. Warner's composition is a sarabande in the style of a chaconne, written for flute and piano.

Tomford Harris played the fifth in his series of historical recitals on January 15, at the recital hall. The program was devoted to Weber, Schubert and Mendelssohn.

Winifred Wolfe, graduate of the public school music department, recently was engaged to teach music in the Washington Junior High School, Rock Island, Ill.

Vincent Micari, student of Kurt Wanieck, appeared in piano recitals on January 10 in Fort Madison, Ia., and on January 11 in Quincy, Ia. Vera Gillette, another Wanieck pupil, played a half-hour piano program before the Glenola Club, at the Loyola Community Theatre, January 10.

Eulalia Herrmann, pianist, student of Rudolph Reuter, has been engaged as a member of the trio playing regularly at the Copeland Hotel.

Karleton Hackett, president of the conservatory, attended the National Association of Music Schools convention in Washington, D. C., during the last week of December.

Ann Hathaway, director of the Teachers Training Course in Class Violin Methods, gave a demonstration of her class work at the studio theatre, December 30.

Vera Borchert, pianist, is appearing this winter in a series of music playlets given under the direction of the Century of Progress before the women's clubs and other organizations in Chicago.

J. Allen Ware, student of John T. Read, sang the baritone solos in Gaul's Holy City at Englewood Christian Church, January 16. Milda Geist, contralto, another pupil of Mr. Read, appeared as soloist on the Christmas program given at Emmanuel Church of Elmhurst, Ill., December 18.

JOHN DWIGHT SAMPLE STUDIO NOTES

LeRoy Hamp, tenor and instructor of voice at the University of Illinois, worked at the studio during the holidays. On December 11 Mr. Hamp sang The Messiah in Champaign and on December 13 he gave a recital at the university.

Hugo Carver, tenor, sang at the Sunday musicale at the Medinah Athletic Club on December 18.

Edgar Davies, baritone, was soloist with the Racine Symphony Orchestra on November 22.

William Pilcher, tenor and member of the voice department at Kansas University, Lawrence, Kans., had a daily lesson with Mr. Sample during his stay in Chicago.

Emil Taflinger, baritone, gave the program at a recent musicale at the Medinah Athletic Club.

James Couplin, baritone, broadcasts twice weekly over WCFL.

John Macdonald, bass-baritone, recently sang at the Englewood Woman's Club, and on December 3 was soloist at the first concert of the Hamilton Club Male Chorus. On December 18, he was bass soloist in The Messiah in Elgin, Ill., and the next morning sang for the Bryn Mawr Woman's Club. On January 15, Mr. Macdonald was the artist at the musicale at the University of Chicago Chapel, and on January 19 sang in The Messiah with the Arlington Heights Choral Club.

Sydnie Cooley, contralto soloist at St. Luke's Episcopal Church, Evanston, sang in The Messiah with the Euterpean Choral Society.

Allen Schirmer, tenor, in Chicago on sabbatical leave from the vocal department at Denison University, is spending his time in study with Mr. Sample. In addition to his lessons, he has a considerable number of engagements. In November he gave a program for the Musical and Arts Club of Bellevue, Ia. In the weeks preceding Christmas, Mr. Schirmer sang in The Messiah four times: Granville, O., December 11; New Concord, O., December 13; Zanesville, O., December 15; and Euterpean Choral Society, December 18.

SYMPHONY CONCERTS

Jeannette Vreeland was again the soloist with the Chicago Symphony Orchestra at the January 12 and 13 concerts. The gifted soprano sang the same works in which she was heard at the Tuesday concert and scored heavily with the orchestra patrons.

The symphonic numbers included the long Bruckner third symphony, and the Schubert Romantic overture, op. 31, written for piano duet, given its first Chicago hearing in Edgar Stillman-Kelley's excellent orchestration. Following the performance of the symphony, Dr. Martin G. Dumler of Cincinnati, honorary chairman of the Bruckner Society of America, presented Dr. Stock with a medal from the society in appreciation of his work in presenting Bruckner's compositions to the public.

RENÉ DEVRIES.

NEW YORK CONCERTS

(Continued from page 13)

Conchita Supervia A truly festive air of enjoyment reigned at Town Hall, where Conchita Supervia, handsome and popular Spanish mezzo-soprano, gave her recital before a capacity audience of eager admirers.

They were regaled with what they had come to hear—and see; intensely felt, tasteful, and lovely voiced singing, and a presence and personality most attractive to the onlooker.

Mme. Supervia chose an unconventional program: Arias from Rossini's Italiana in Algeri and Barber of Seville; Mozart's Dans un bois and Oiseaux ci touts les ans; Ravel's air from L'Enfant et les Sortiléges, Habanera, and Nicolette; and a closing section of Spanish numbers by Granados, Halffter, Turina, Nin, and de Falla.

Accompanied by Ivor Newton with highly expressive piano support of exceptional musicianship, discretion, and tonal blending, Mme. Supervia captivated her listeners from the very beginning and stirred their interest and enthusiasm throughout the recital.

The Rossini compositions included Una voca poco fa and the original Lesson Aria from Barber of Seville, replaced nowadays with specialty interpolations by the various Rosinas. Mme. Supervia sang the high-ranged and brilliant music with veritable operatic style and brilliant vocalization. It is a pity that she is not at the Metropolitan, to give us an authentically Spanish version of the archly romantic Rosina.

She delivered the Mozart music in the required tonally refined fashion, with smoothly turned phrases and clarity of diction. Subtle evocation of moods and colors was in Mme. Supervia's delivery of Ravel, in which she showed her command of the Gallic lyrical manner.

Naturally she was in her own inimitable domain when she reached the last part of the program, and with a wealth of *scntemiento*, abandon, and roguishness, she made every measure of the Spanish songs a thing of telling effect.

The audience showed its pleasure in exuberant manner and was rewarded with encores galore both during and after the recital.

Angna Enters One of America's own dance mimes, Angna Enters, made her second New York appearance of the season at the Guild Theatre, with a host of her by now historical offerings and a new "episode"—Pagan Greece. This is a sequence in nine parts in which Miss Enters recreates the figure of a hypothetical archaic Greek dance mime entertainer (enacting various sacred fables) by imitating manners, emotions and actions. Miss Enters has admirably fused theme, dance, music, the religious symbolical forms, and costumes in her figure of the Greek; but bits of this long work were baffling to the audience which perhaps is natural in a first viewing of a lengthy number of this type.

The other compositions in dance form on this program were Geschichten aus dem Wienerwald, Promenade, Pavana, Field Day, Moyen Age, Piano Music No. 4—Commencement, Queen of Heaven, Auto da Fe, Boy Cardinal, and Contredanse. Several of these had to be repeated to satisfy the highly appreciative audience. Madeleine Marshall again figured prominently by reason of her tasteful and adept piano support.

Settlement School Students Win

PHILADELPHIA, PA.—Students of the Settlement Music School, Philadelphia, were successful contestants in the Eisteddfod Festival held here on January 2. The winners included Frances Ferdman (piano solo), Charlotte Barnett (vocal solo, girls' class), and the female vocal chorus under the direction of Catherine Armstrong. Members of this ensemble are Janette Kossowsky, Charlotte Barnett, Esther Levin, Catherine Marasco, Agnes Mongan, Frances Shortz, Beatrice Leventhal, Anna Katz, Freda Bronenberg, Beatrice Gorodetzey, Sarah Dlugach and Elizabeth Thomas. C.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Rea
243 So. Wabash Avenue, Chicago

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT SAMPLE FANNIE COLE
Tenor Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

METROPOLITAN OPERA

ROMEO ET JULIETTE, JANUARY 9

Edward Johnson returned to the stage of the Metropolitan in the role of Romeo at the first seasonal presentation of Gounod's Romeo et Juliette. With him, as Juliette, was Lucrezia Bori.

These two artists have outstanding ability to create all the glamour of romance whenever they sing together, and this Monday night performance was no exception to that rule. Vocalizing with artistry of superior type, acting with the sense that engenders complete reality, and enunciating the French text with lucidity, Bori and Johnson presented their roles with such expert tonalization and characterization that they aroused intense enthusiasm from the crowded house. The Balcony Scene in particular was done irresistibly. It is good to have Edward Johnson again treading the boards of the famous stage, especially when Lucrezia Bori is his protagonist.

Gladys Swarthout as Stephano sang her aria of the Street Scene with skill and acted the part of the youth with grace and spirit. Henriette Wakefield was an excellent Gertrude. Arthur Anderson, appearing in a new role as the Duke of Verona, had the dignity of noble carriage and sang with authoritative finesse. The minor roles were filled by Angelo Bada, Max Altglass, Giuseppe de Luca, Millo Picco, Paolo Ananian, Louis d'Angelo and Leon Rothier. Wilfred Pelletier was the conductor.

IL TROVATORE, JANUARY 11

Elisabeth Rethberg is not often heard in Trovatore, but, after her resplendent singing and fervent acting on the present occasion, there should be considerable clamor to hear her again, and frequently, as the picturesque Verdi heroine.

There was nothing routine in her performance of the almost too familiar music, which she intoned with authoritative presentation in the style required, and moving between flowing lyricism and dramatic breadth. The audience took Mme. Rethberg to its heart with demonstrative affection.

Lauri-Volpi repeated his delivery of the role of Manrico. Faina Petrova was a lively Azucena. Others concerned were Messrs. Pasero, Borgioli, Paltrinieri, and Malatesta. Vincenzo Bellezza conducted.

BRUSCHINO AND ELEKTRA, JANUARY 12

It seems to be the consensus of opinion that the latest performance of the new Strauss work was the best. If sonority and eloquence of orchestra, tenseness of dramatic interpretation (individually as well as collectively) are criterions, then truly is this opinion justified.

Gertrude Kappel was taking leave of the local stage for the season, and after her stirring impersonation was given rousing cheers. The soprano's voice grew in warmth and brilliance as she progressed in the performance, but throughout she gave a well balanced and clearly defined impersonation.

Karin Branzell is to be congratulated not only on the wealth of her vocal resources but also for her portraval of the distraught Klytemnestra. Especially was she impressive in her closing scene with Elektra.

Goeta Ljungberg added her share of artistry to a work which distinctly calls on the ladies for its success. This soprano was in especially good voice and is a pleasure to behold in appearance and graceful action.

Laubenthal, Tappolet and Schorr have smaller roles but they are carried out with distinction.

One cannot help wondering at the masterv of Mmes. Kappel, Ljungberg, and Branzell in the difficult music, and especially their ability to sing it correctly and effectively.

Rossini's delightful comedy preceded the Strauss masterpiece. Despite the fact that there are moments in it which seem overdrawn, it has real charm.

Armand Tokatyan's voice has broadened and deepened. Editha Fleischer seemed more German than Italian. Messrs. Gandolfi, Pinza and de Luca are admirably suited to their roles. Tullio Serafin conducted.

PAGLIACCI AND EMPEROR JONES, JANUARY 13

Edward Johnson (Canio), Richard Bonelli (Tonio), Editha Fleischer (Nedda), Alfio Tedesco (Beppe) and Claudio Frigerio (Silvio) were the members of the cast for Pagliacci. With dramatic poignancy and skillful singing, Johnson interpreted the unhappy actor, and so aroused the large audience that he was compelled to take ten curtain calls at the close of the opera. Bonelli delivered the prologue in irresistible fashion, with beauty of tonal color and resourceful pantomime. The Nedda of Mme. Fleischer was somewhat heavy and colorless. The others of the cast were adequate in their minor parts. Bellezza conducted.

After Pagliacci came the second performance of Emperor Jones, the Louis Gruenberg American opera based on Eugene O'Neill's play, which had its première on January 7. This work triumphed again due to the vital, dramatic force of the libretto, intensified by the appropriate and adroit music of Gruenberg. Although the lines are spoken through a greater part of the performance, the music is so capably interwoven into their rhythmic patterns that listeners are hardly conscious of the fact that many of the words have no vocalization. The libretto and music of Emperor Jones are a completely welded unit —a satisfying factor not always accomplished in operatic works.

Lawrence Tibbett, the Brutus Jones, presents one of the most vivid acting portrayals ever seen at the Metropolitan. He has done much by his conception of the role to modernize operatic acting and eliminate stylized gestures and artificially grotesque attitudes. Tibbett has little to sing, but he delivers his spoken lines with acute attention to the musical background, and when he does sing, vocalizes with the tonal warmth and musicianship for which he is noted.

Marek Windheim, the cockney trader, Henry Smithers, does a searching characterization. His diction is particularly clear and his Limehouse accent sounds correct to an amazing degree, particularly when one remembers that English is a foreign language to this excellent actor and singer from Poland. Pearl Besuner, the Native Woman, and Hemsley Winfield, the Witch Doctor, have little to do, but that little is expertly performed.

The only adverse criticism offered for this splendid American opera is a matter of direction. The chorus effects used between scenes are dynamically exaggerated. Less noisy in expression they would be more ominous.

Serafin conducts the difficult and complicated rhythmic score with keen insight. The packed house greeted the opera enthusiastically and Tibbett had twenty-four curtain calls.

Before this performance Louis Gruenberg the composer was presented with the David Bispham Medal by Albert Stoessel in recognition of his accomplishment for American opera.

LOHENGRIN, JANUARY 14

Ardor, musical cohesiveness, earnest and purposeful singing, and excellent choral and orchestral support, distinguished the Lohengrin matinee performance under the skilled baton of Artur Bodanzky.

Elisabeth Rethberg has always been an Elsa far out of the ordinary, what with her mastery of lyrical and dramatic elements in song, her feeling delivery of text, and the exceptionally clear timbre of her voice. Gustaaf de Loor did an earnest, warmly felt, and intelligently sung Lohengrin. He was especially arresting in the great narrative. Karin Branzell, making her farewell appearance of the season, was striking, full toned, and thoroughly stylistic as Ortrud. This completely satisfying artist seemed always at her best and her departure will represent a real lack to her large following in the Wagnerian repertoire.

Messrs. Schorr, Hofmann, and Cehanovsky filled the other roles acceptably.

Naumburg Auditions Begin in March

The Walter W. Naumburg Musical Foundation announces its ninth annual series of auditions for pianists, violinists, cellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Winners will be awarded New York debut recitals during 1933-34, with all expenses directly connected with the recitals paid by the foundation.

Candidates must not be over thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing. Preliminary auditions are to be conducted during March by the National Music League in cooperation with an advisory committee made up of Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke, and Harold V. Milligan. The final audition committee for this year includes Walter Spalding, Harvard University, chairman; Wallace Goodrich, dean of the New England Conservatory; Bruce Simonds, Yale University; and Adolfo Betti, formerly of the Flonzaley Quartet. Application blanks may be secured at the office of the National Music League, Steinway Building, 113 West 57th Street, New York. All applications must be filed not later than February 18. The committee reserves the right to reject the application of any candidate not prepared for a New York recital. The Naumburg Musical Foundation was established eight years ago in memory of Elkan Naumburg.

Civic Music Association for Miami

MIAMI, FLA.—Miami's season will be enriched by the concerts of the newly formed local Civic Music Association. This organization, formed according to the Harshbarger plan, is sponsored by the Miami Music Club. Officers are Alex. Orr, Jr., president; Eda Keary Liddle, Mana Zucca, Mrs. John G. McKay, Bertha Foster, and John Turner, vice-presidents; Mrs. Nettie Molkentine, secretary; and L. A. Oates, treasurer.

The organization was launched at a dinner meeting on January 9, held in the McAllister Hotel and attended by one hundred and fifty representatives of Miami's social, cultural, civic, and fraternal organizations. There is every indication at this time that the goal of 1,000 members will be reached by the close of the membership week. At that time announcement will be made of the artists who are to be presented in February and March.

A. F. W.

Baltimore Hears Two Visiting Orchestras

Sylvia Lent in Peabody Conservatory Recital

BALTIMORE, MD.—The second concert of the Philadelphia Orchestra series found that organization in its usual magnificent playing form, and Director Leopold Stokowski in rare mood. At the end of the regular program, in the spirit of the season, he asked the capacity audience if it had a few moments to spare. The enthusiastic outburst left no doubt that it had, and Mr. Stokowski and his men responded by playing a beautiful Russian Christmas carol.

The regular program included Mr. Stokowski's arrangement of excerpts from Siegfried. It was a delight throughout and unquestionably the outstanding number of the program, which included Debussy's Nocturnes, Sibelius' The Tempest and Stravinsky's The Fire Bird. It was the second and final appearance of Mr. Stokowski in this city for the season.

Issay Dobrowen wielded the baton at the second concert of the Philharmonic Society. The eminent young Russian made many friends for himself on this, his first appearance in Baltimore. The program was classic in every sense, and Mr. Dobrowen's interpretation of the Tschaikowsky Pathetique Symphony was inspirational.

Harold Bauer attracted a large audience in his recital sponsored by the Bach Club, a local organization of people interested in the best music affords, which is to be congratulated upon having brought the pianist here. A program of ponderous proportions was flawlessly played.

The Baltimore Music Club gave its usual holiday program, entitled A Night in a Broadcasting Studio. Many members of this fine organization took part in the program, which was delightful throughout. Mrs. Martin W. Garrett, president, and her committee are to be congratulated upon the fine work that this club continues to do.

PEABODY CONCERT EVENTS

Sylvia Lent, violinist, gave the last of the Peabody recitals before the Christmas holidays. Miss Lent has appeared here previously, but at no time has she shown the mature qualities that were evidenced at this concert. Austin Conradi, pianist, of the Peabody faculty, gave the first recital of the second half of the series, and the audience enjoyed an unusually excellent concert.

The Peabody Concert Orchestra, of the Peabody Conservatory, gave its first concert of the season before a large audience. Gustave Strube, former director of the Baltimore Symphony, led the concert. The students played exceedingly well a program of higher caliber than is usually expected from an organization of this sort.

The closing concert of the series of three by the Musical Art Quartet drew an overflow audience to Levering Hall of the Johns Hopkins University. The concert was probably the best of the three which this superb quartet has presented.

Thornton L. Wilcox, organist of the Bellevue Presbyterian Church, Pittsburgh, gave a recital in the regular series at the Maryland Casualty Company. He was assisted by Letetia Schenck, soprano; Mrs. Paul Lightner, alto; Harold C. Price, tenor; and the Rev. John R. T. Hedeman, basso.

Announcement is made that the annual visit of the Metropolitan Opera Company to this city will probably be made in March, a month earlier than heretofore. Plans indicate that there will be three performances.

E. D.

Haensel & Jones to Manage Grete Stueckgold

Grete Stueckgold, Metropolitan Opera soprano, after June 1 is to be under the management of Haensel and Jones, division of Columbia Concerts Corporation, and will make her first extended concert tour of this country next fall. She was heard in recital at Town Hall, New York on November 16.

Born in London of an English mother and a German father, Mme. Stueckgold was brought up and educated in Germany. She made her concert début in Bremerhaven at sixteen, and her first operatic appearance two years later in Nuremberg. She continued, however, to specialize in recital and Lieder work until Bruno Walter heard her sing the aria of Fiordiligi from Mozart's Cosi Fan Tutte at a concert and arranged for an audition which led to a contract with the Städtische Oper of Berlin. She subsequently sang at the last concert conducted by Artur Nikisch at the Leipsic Gewandhaus, and was many times soloist under Furtwängler, Leo Blech and Weingartner, as well as with Mr. Walter.

Mme. Stueckgold has been with the Metropolitan Opera for several seasons and among the roles which she has sung there have been the Marschallin in Rosenkavalier, the Wagnerian heroines Elsa, Elisabeth, Eva, and Sieglinde; and such Italian parts as Aida. At Covent Garden she has been featured in Aida and Otello. Mme. Stueckgold is the wife of Gustav Schutzendorf, German baritone of the Metropolitan Opera.

Verdi Club Morning Musicale

The Morning Musicale of the Verdi Club (Florence Foster Jenkins, president) at the Hotel Plaza, New York, January 11, presented Elda Vettori, soprano of the Metropolitan Opera Company; Giuseppe Barsotti, tenor of the San Carlo Opera Company; and James Phillips, baritone. Miss Vettori's flowing *cantilena* in Verdi and Bizet arias and songs, Mr. Barsotti's high tenor voice in modern arias, and Mr. Phillips' resonant organ in Russian songs won each singer recalls and encores. The program closed with the duet from Act I of Tosca, sung by Miss Vettori and Mr. Barsotti. Accompanists were Jessamine H. Irvine and Leonard Rudko.

As honor guests, President Jenkins presented Leonora Corona, Francesca Caron, Rose Martel, Mmes. Wm. R. Stewart, Hiram Deates, Ivor Grev and Pasquale Amato. Ruby Rees Naisawald was chairman of the committee.

F. W. R.

ATTRACTIONS

John Golden Theatre, Sun., Jan. 29, 8:45 P.M.
RUTH PAGE
NEW SOLO DANCE PROGRAM
Tickets at Steinway Hall Box Office, $1, $1.50 and $2.00, plus tax.
Concert Management Arthur Judson, Inc.

PEGGY FEARS presents
"MUSIC IN THE AIR"
by Jerome Kern and Oscar Hammerstein, 2nd
with Reinald Werrenrath, Tullio Carminati, Natalie Hall, Walter Slezak, Al Shean, Katherine Carrington, Harry Mestayer, Nicholas Joy.
Choice Seats Available at Box Office
ALVIN Theatre, 52nd St. West of B'way | Mats. Thursday & Saturday

BASIL GAUNTLETT
Pianist
Recital of the works of Chopin, César Franck, Schubert, Liszt and Debussy
and
The 'HOOK NORTON' Suite by the late ERNEST FOWLES
in affectionate memory of one to whom Music was Life, and Life, Music
Barbizon-Plaza, Wednesday, January 25, 1933, at 8:30 P. M.
Tickets: Special price of $1.00 each, any part of the house
Management: HELEN M. FOWLES, 2 East 46th St., New York

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris).....Associate Editors
THORNTON W. ALLEN.....Managing Editor
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (In charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

VIENNA, AUSTRIA—PAUL BECHERT, Am Modenapark 16, Vienna III: Telephone: U 16435. Cable address, Musikithma.

PARIS, FRANCE—IRVING SCHWERKÉ, 19 rue Mirabeau, XVI. Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

MILAN, ITALY—DOROTHY STILL, Via Grossich 30. Telephone 29-13-18.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-stands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JANUARY 21, 1933 No. 2754

Many an American musical creator looks upon himself as The Forgotten Composer.

It was a fatal week at the Metropolitan, with characters dying in Tristan and Isolde, Faust, Pagliacci, Emperor Jones, Pelleas and Melisande, and Simon Boccanegra. Even the Dragon was killed in Siegfried.

Now that our government has voted relief for the needy farmers how about some help also for the distressed musicians? Sowers of the seeds of musical culture are not necessarily the stepchildren of Uncle Sam—or are they?

"Arid"

"The word 'economics' has been heard *ad nauseam* in the past three years, but not so much has been heard of the truly fateful word 'machine'," Paderewski is quoted as saying to a London interviewer. "Man has enslaved himself to the machine in our generation. With puerile recklessness he has turned a blessing into a curse. Over-production has made civilization rock on its base. I blame the blindness of all Governments in permitting—in encouraging—this orgy of manufacturing. An individualist to my marrow, I yet see that some restriction on the output of the machine is imperatively required. The machine is killing craftsmanship in one of the most blessed activities of the human race. It is threatening agriculture. And as for the arts—who can shut his eyes to the fact that the new generation is born into an arid age?"

And, one might add, what age has not been called "arid" by its older participants?

School Music Contests

The extensive list of winners in last year's national, state and district school music contests, which has been compiled and published by the National Bureau for the Advancement of Music, reveals more activity in that field during 1932 than ever before. The extent of the ever-growing movement to improve the standards of musicianship in the young of the nation, may be judged from an average estimate of the number of contestants. There were approximately 46,500 participating as members of bands; 21,450 in orchestras, and 33,600 in choruses, not to mention several thousands of performers as soloists and in small ensembles.

This number represents only a small percentage of the vast army of public school pupils now being trained in music. The National Bureau estimates that there are about 672,000 playing in school bands, and about 836,000 in orchestras. The task of numbering the much larger enrollment in choral groups has not been attempted by this organization. It estimates that the number, in some cases, would include almost all of the student body. More than a million and a half of the youth of the land are being trained to play in orchestras and bands. It is obvious that the next few decades will see a great growth in music-making in the United States, if all the graduates of these schools are encouraged to continue such activities in adult life.

One could imagine the bewilderment of an old-time educator, were he to return from the region of shades and behold the remarkable spectacle of millions of young folk, the country over, voluntarily—and even eagerly—giving hours to orchestra, band and chorus rehearsals, and taking that time from hockey games and similar pursuits. He might even be a bit deafened by the great volume of tuning-up sounds rising from the schoolrooms of the country, and the antiphonal effects from thousands of choruses. "Who or what," he might stammer, "has brought all this about?"

The answer would be found in the fact that modern educators have had enough understanding of youthful psychology to make musical activities competitive, and therefore exciting. School music might have remained a dry and bloodless matter of pitch-pipes, and of anaemic chants about the beauties of May (at least in the ideology of the adolescent), if the enthusiasm of the young had not been aroused through the happy idea of making orchestras, bands and choruses as important among scholastic activities as are the athletic teams. The musical contest dramatizes for ardent youth an activity that, under a purely theoretical guise, might easily have remained decidedly stuffy and academic.

San Francisco's Opera

Musical projects of large scope are astir on the Pacific Coast, according to reverberations that occasionally reach the ears of those at the listening posts in the East. With the opening last autumn of San Francisco's new War Memorial Opera House, the stage was set for a projected development that promises to rank the city among the most important opera and ballet producing centers.

This season it was found that the seating capacity of the auditorium (3,285) did not permit a large majority of opera-loving San Francisco to attend. It is planned, therefore, to extend the next season to ten weeks. In this way it will be possible to give repetitions of the most popular works. Gaetano Merola, general director of the San Francisco Opera Association, looks forward to a time when the season will be further extended, and when it will be practicable to give separate seasons of German, Russian and other national works, as well as operas in English. He also visions an important development in the ballet, with Adolf Bolm as the presiding director.

The ambitious plans which Mr. Merola has cherished for years include also the founding of schools in which operatic and terpsichorean talents will be trained for the civic stage. This is in line with the practice in some European cities. The project has assumed definite shape this season, according to recent reports from the West. The initial sum of $5,000 in voluntary subscriptions has been raised by a committee of women. The school for opera was to be launched this month, with an enrollment of a hundred members, chosen by competition from the large number of applicants.

In this school free tuition and rehearsal will be given in chorus work, acting, stagecraft, dancing and languages. No basic singing instruction will be included. The plan of the school is to provide a sort of post-graduate course in stage routine for those who have already received their vocal training from the teachers of the locality.

It has been the plan, in the past, for local singers to make up the chorus of the San Francisco Opera Association, with a few of the more routined artists assigned to the subordinate solo roles. Most of the principal parts have been sung by international visitors of celebrity. Perhaps, as the plan matures, American singers, in increasing numbers, will be prepared to step into the more important roles. In this way the opera project will more and more become a civic one.

Opera schools conducted in connection with civic opera companies might provide the solution to various problems confronting both the impresario and the operatic aspirant in this country. On the one hand, there are not enough opera companies to afford jobs for the singer; and, on the other, there is a scarcity of native trained talent, especially for operatic choruses. Thus, the San Francisco school, and others like it, might become feeding institutions for American opera houses. There is, truly, no end to the importance which they might assume in the movement to create an autonomous school of operatic composition.

San Francisco is showing the way to larger and wealthier American cities. Her experiment will be watched with the greatest interest. The degree of its success will probably have an important effect on the future course of opera-giving in this country, which now stands at the cross-roads between subsidy by a few wealthy persons, and a truly democratic plan in which all would have an equal share and opportunity.

Italy Tries Again

Apparently, the land of Leoncavallo and Mascagni needs a good opera urgently. This may be surprising in the case of a country that annually turns out several new works in this form, but substance is lent to the theory by the recent announcement that a competition for a new Italian lyric drama has been opened, under the sponsorship of the National Theatre Committee, in connection with the Triennial International Exposition to be held in Milan. Manifestly, in Italy, though Isabeaus and L'Amico Fritzes may come and go, Mascagni reigns on as chairman of operatic contests.

The announcement serves to show that, in the matter of prize offers, hope springs eternal in the human breast. To be sure, in the case of modern Italian opera there is excellent precedent for a hope that some new and striking talent may be revealed. Cavalleria Rusticana and Pagliacci saw the light in this way, and even so gifted a composer as Puccini was enabled to grope his way from Edgar to Manon Lescaut largely by the generosity of discerning publishers. The whole *verismo* school owed much to enterprise of this sort on the part of impresarios and publishers, even though these gentlemen doubtless hoped to profit by their discoveries.

More recently Italy, under the rule of Il Duce, has delegated to the State some of the functions which were formerly exercised by private agencies. Paradoxical as it may seem in a Fascist State, the trend has been somewhat in a Socialistic direction, though that is perhaps true of certain recent activities of the United States government. Thus, the leading opera houses of the country are banded together in a sort of cartel under State supervision; private lyric agencies are abolished and their place taken by a State Bureau, and the opera and other composers' contests which were formerly most often sponsored by the large publishers are now principally carried on by the State.

Alas, too often in recent years, the eminent juries have been compelled to announce that no work worthy of the prize has been found, although "several were found to have promise." In some cases it has been necessary to go back to older works, such as Pizzetti's Débora é Jaéle, in order to find a score worthy to be crowned in a national award. This is rather mystifying, since the provisions of these contests are liberal enough (if not in a financial sense, at least in the opportunity for fame and performance in leading theatres of the country) to bring forth the best efforts of the younger composers.

Consider the terms of the present offer: Any opera of one act or more not previously performed is eligible. The contest is strictly limited to composers of Italian birth, and the scores of eminent ones may be ruled out by the committee because they do not need this opportunity. At least four of the operas submitted are guaranteed performance (though without costume and setting) at the Exposition. The works considered most meritorious after this trial performance are promised a mounting next autumn in one Roman and one Milanese theatre. Moreover, the committee will pay the author a sum not exceeding 5,000 lire to reimburse him for the expense of preparing the submitted material—in other words, to cover copying of scores and parts, and other incidentals. There is just one fly in the ointment: participants must present piano and vocal performances of their works at their own expense, if called on to do so by the committee.

All that now remains is for the present decade to produce another Puccini, a Montemezzi, or even a Giordano. But in recent years none has seemed to appear, however tempting the prize. Can it be possible that the Latin operatic afflatus has gone short of breath? Or do the best young composers of the country now devote themselves to symphonic and chamber music, following the brilliant examples of Pizzetti, Respighi, Casella and Malipiero? And if this is the case, is opera of the good old, full-blooded type that claques applaud, doomed to extinction?

VARIATIONS

By Leonard Liebling

This department does not customarily discuss radio performances, but feels impelled today to say a few warm words in praise of the Perolé String Quartet's (Joseph Coleman, first violin) playing last Sunday, of Beethoven's C sharp minor quartet. It was a superb delivery in conception, tone, feeling and execution, of the most monumental work ever written for four instruments. The Perolés are all young men and disproved the ancient tradition that the larger works of Beethoven can be understood and interpreted properly only by performers with silvered hair and age-furrowed brows.

American youth is shining successfully in the chamber music field. The Perolé, Gordon, Manhattan and Musical Art Quartets are not only the equals of any of the ensemble foursomes which come here annually from Europe, but also surpass the majority of them.

The best of the American quartet bodies follow in the footsteps of the best of our American orchestras.

⁂ ⁂ ⁂

Hats off, too, to station WEVD (New York) formerly subsidized by the Socialist party, and now financed by the Jewish newspaper, the Daily Forward. The executives of WEVD realize that they cannot compete with the popular programs on the network and do not attempt to do so. They have, according to all accounts, built up a definite metropolitan following of intelligent listeners of cultural inclinations, and will not accept any commercially sponsored time which might interfere with sustaining programs liked by the listeners. Also, WEVD features exceedingly few jazz periods.

⁂ ⁂ ⁂

Iowa State College, Ames, Iowa.

Dear Variations:

Kousseloff's Last Ride, published in your department last week, is the funniest pome I've perused these many moons.

Sincerely yours,
OSCAR H. HAWLEY.

⁂ ⁂ ⁂

Maybe Mr. Hawley might like this epic, too, received from Fred Albers, Los Angeles cellist:

"MUSICIANS WANTED"

The other day I answered
A "Musicians Wanted" ad.
I called upon the manager,
And an interview I had.

He quizzed me for an hour,
To learn what I could do.
The questions that he asked me—
Well, here are just a few:—

"How's your tone on trumpet?
Are you both 'hot' and 'sweet';
Are you acrobatic
And nimble on your feet?

"Do you play all saxes,
Can you dance and sing,
How's your work on oboe,
And can you buck and wing?

"Are you good at clowning,
Act crazy as a loon,
Can you do back flip-flops,
While playing a bassoon?

"Of course you do some juggling,
And sleight of hand as well,
But how's your tone on slide trombone,
And what jokes do you tell?

"And by the way, what is your age,
That's quite important too.
For if you're over twenty,
You simply will not do. . . .

"What's that, you say you're thirty,"
Then added with a sneer,
"SAY! This is not an old folks' band
We're organizing here."

I did not tarry longer,
But left the place in haste,
For then I knew that all my years
Of work had gone to waste.

So little kiddies, listen:—
If musicians you would be,
Here's a bit of good advice,
Just take a tip from me.

Practise doing "flip-flops,"
Before you learn to walk;
Learn to plunk a banjo,
Before you learn to talk.

Don't waste your time on Kreutzer,
Mozart, Bach and such,
For that's considered highbrow,
And it will not get you much,

Get some horns and saxes,
At drumming make a bluff;
Be a clown and dance and sing,
The public loves that stuff.

So by the time you're fifteen,
You'll be a great "musician,"
And in some red hot jazz band,
You'll have a fine position.

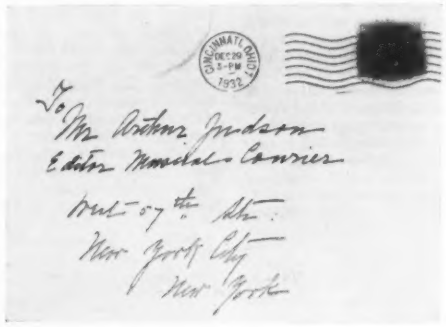
⁂ ⁂ ⁂

The New York Sun music department of January 9, says that Heinrich Schlusnus gave an "afternoon 'Lieder Abend' at Town Hall." Which reminds me that I once asked Leo Slezak his opinion of another tenor at the Metropolitan. Leo, an incorrigible and sly humorist, replied: "He is tall but short, good looking but ugly, has a large but small voice, and is an excellent but poor singer."

⁂ ⁂ ⁂

If you believe that all good painters are dead painters (some persons think the same thing about composers) and would like to see that proposition set forth in a highly amusing and splendidly acted play, go to see The Late Christopher Bean at the Henry Miller Theatre. It is an adaptation from the French and has been done with unusual insight and finesse. The story of the sudden posthumous fame of Christopher Bean, impoverished and neglected painter who dies prematurely in an obscure village; the quickly aroused cupidity of the once estimable family which owns some of the pictures of the deceased artist; the touching devotion of the servant maid who nursed him through his last illness and believed in him; and the surprise ending of the play, all make up a truly enjoyable entertainment full of philosophical truth told with human interest and unfailing humor.

Pauline Lord gives a deeply felt and never mawkish impersonation of Bean's good angel. She



has a sincere, staccato style of her own with no trace of artificiality, and misses no opportunity for characterization, comic or serious. Walter Connolly's is another unusual piece of acting, in a difficult role perfectly composed and expertly carried out. Gilbert Miller, the producer, has in fact achieved a completely brilliant feat in the casting of this delightful comedy.

⁂ ⁂ ⁂

I wonder if the Metropolitan Opera executives saw the article in the New York Herald Tribune of December 25, written by its Milan correspondent. The passage that interested me most and might interest the revered gentlemen of our opera house, read as follows: "Among operas announced for February is Strauss's Salome. Probably the most popular opera ever given in Milan and which always attracts a large audience to La Scala."

⁂ ⁂ ⁂

If the Metropolitan refuses to produce Salome, then why not do Strauss' Woman Without a Shadow? A few evenings ago I heard Fritz Reiner and (especially) Alexander Smallens waxing enthusiastic about that opus.

What a memory Smallens has. Ask him anything about orchestral and operatic history for the past quarter of a century in America or Europe, and you will get the proper answer as from a human encyclopedia. I risked speaking about a production of The Love of Three Kings which I had heard in Dallas, Tex., many years ago, when I passed through that city en route from Los Angeles to New York. Smallens immediately came back with this: "I remember. It was the Boston Opera Company. Maggie Teyte sang Fiora. Moranzoni conducted. I was with the organization. The next evening I led Thais, with Mary Garden."

⁂ ⁂ ⁂

One of the benefits of radio which has not been sufficiently emphasized is the opportunity it affords embryo composers in obscure localities to hear great music competently performed. In the days before the phonograph and the radio, there were millions of persons in this country who had never heard an orchestra and were totally unacquainted with the great works in opera, the solo literature and chamber music. It is impossible to calculate how much inherent musical talent never ripened to fruition because of the lack of facilities to hear the best music. The radio remedies that deficiency. If it starts only one American composer on the road to great achievement, the loudspeaker may be forgiven for some of its abominable sins in jazz and the speeches of the sponsored salesmen.

⁂ ⁂ ⁂

Facsimiled on this page is the addressed side of an envelope postmarked Cincinnati, received recently at the Musical Courier offices. I sent the missive and my condolences to Mr. Judson.

⁂ ⁂ ⁂

M. B. H. tells of an agent who was so mean that he charged his own children ten per cent. commission for taking them to hear the Christmas music at church.

⁂ ⁂ ⁂

J. P. F. inquires: "Are most modernistic compositions deflation, inflation, desperation, or desecration? Certainly they are not inspiration."

⁂ ⁂ ⁂

One of the fateful issues that must be decided in 1933 is whether or not Richard Strauss is a genius or only a talent. If 1933 fails to bring the answer, then 1934 will do just as well.

⁂ ⁂ ⁂

Here are two classics missed by my inquisitive colleague, Signor Simon Snooper. In a Steinway Hall elevator last Saturday noon, two Italians were talking in their native tongue, and I gathered that their upward trip concerned a visit to a certain managerial office. "What shall I tell him?" asked Napoli. "Tell him," answered Milano tersely, 'no money, no performance.'"

Paul Longone, operatic impresario, went to see Martin Beck and David Sarnoff, RKO powers, and proposed a plan to put a short spring season of lyric drama into Music Hall. "No sir," screamed Beck (himself an ex opera singer of the long ago), "no sir. Not even if you promised to bring back Caruso alive for your performances."

⁂ ⁂ ⁂

As the Metropolitan closes this season before Good Friday, I had hoped to escape the annual solitary performance of Parsifal, but no such luck for a defaulting music critic. However, the "consecrational" Parsiphallic work will be given February 13. Well, it is an unlucky day, at any rate. The worst musical disaster that ever happened on February 13 was in 1883, when Wagner died in Venice.

⁂ ⁂ ⁂

Parsleyfal does not stay green in the operatic repertoire of the world.

⁂ ⁂ ⁂

They will have their little joke in gay Vienna, depression or no depression. Along comes Professor Franz Hamburger, head of the Viennese University Children's Clinic, and announces that "lack of music, due to hospital bans on singing and to the inability of modern mothers to croon cradlesongs, is responsible for many of the ills of babies." The eminent gentleman is supported by Professor Moll, who says: "I regard it as a lack in modern child hygiene that hospitals, with all their equipment, have failed to meet one of the child's most natural demands—that for mother songs."

At a meeting of the Viennese Society for Child Health, various cases of illness were discussed, among them that of a baby unable to retain food until physicians bandaged its jaws after each meal. Professor Hamburger gave it as his opinion that "this cruel treatment could have been avoided if the baby had a chance to hear music."

There is nothing for the Vienna University to do except to found a chair for mammy songs and put it under the direction of Professor Al Jolson.

⁂ ⁂ ⁂

The Daily Mirror alludes to Albert Spalding as "America's ace violinist." One understands the subtle compliment. The ace outranks the king.

⁂ ⁂ ⁂

How's your musical technocracy?

The axiom of geometry that the same thing cannot occupy two places at the same time is nullified by a certain eager person who swooped down on the Musical Courier with the information that "I want to hear and see Ponselle, Clemens, Bampton, Schipa, Tibbett, Elektra, Ljungberg, Iturbi, Philadelphia Orchestra, Grace Moore, Boccanegra, Aida, Saengerknaben (pause for breath) DiazmusicalesGötterdämmerung, so please just gimme the tickets." The powers that be —having arranged for the absorption of most of these events, the visitor also attended Christmas and New Year's festivities in New York and Brooklyn; was guest of honor (at Pierre's) at a luncheon given by Dr. and Mrs. Eckel, Edna Zahm and Rose Bampton completing the circle; took tea with Ye Snooper and better three-quarters; and was a guest at the Christmas Party of the Guild of Organists. This omnipresent personage is representative of the Musical Courier in Buffalo; her mother was the same during the Pan-American Exposition, and her brother has been with this journal thirty-seven years. Oh, yes! The name is Louise H. Marvin. The brother? F. W. Riesberg.

* * *

In his suite at the Barbizon-Plaza, Egon Petri has a kitchenette. He bemoans the fact that Mme. Petri is not in America with him this year, "for then she would cook for me her nice dishes. I have a radio, too, you see and I listen to it and chew gum. I am American, yes?"

* * *

A new one is being pulled by a New York piano teacher who invites some prominent keyboard performer for a social home chat, asks the artist to play, makes some critical remarks, and then goes about town referring to the victimized pianist as "my pupil."

* * *

On Saturday afternoons, in seat O 15, a sweet-faced and white-haired lady sits behind me at the Metropolitan. Just before the beginning of the Emperor Jones première she leaned over, and with a pleading smile, said to me: "Can I ask you not to whisper to your neighbor during the music, and not to move your head about so that my view of the stage is obscured? I am from Rhode Island, and in my younger years I never dreamed that I would ever have a subscription seat at the Metropolitan. These Saturday afternoons at the Opera are the only pleasure I have nowadays." Did I keep quiet and sit still? Well, I almost got paralysis of the tongue and lockjaw of the spine.

* * *

"Can it be that the day of the tenor is declining?" asked the dean of American music critics, commenting in the New York Sun on the box-office appeal that certain baritones have at the Metropolitan. As if this aspersion were not enough, the reviewer continues: "To prove that, we must first have the tenor. An hour of Jean de Reszke would settle the question." Careful, Mr. Henderson! You'll have a crowd of outraged, lofty-voiced gentry besieging your sanctum. If you are floored by a well-aimed orchid or deafened by a chorus of "Dastard," and "How dare you?" you'll have only yourself to blame.

* * *

Freddie Fradkin is talking of indulging in a sabbatical six months of rest, and packing himself, wife, fiddle, and motor car, off to some tropical clime for the balance of the winter. "I haven't had a vacation for years," he confided to me, "and I'm going to take one now. The only question in my mind is whether to go to Majorca or Florida. Which place is better for violin practising?" Aha, then there is not to be entire rest, and I expect to see Freddie back on the recital stage next season.

* * *

Poor Gustaaf de Loor! He is having a devil of a time rehearsing the role of Tristan in his apartment. Whoever lives above doesn't like music, for the tenant keeps rapping on the floor while he is singing. However, Frau de Loor has come to the tenor's rescue, and, armed with a cane, she gives back rap for rap on the ceiling. Herr de Loor should censor this exchange of signals. Maybe it's the Morse code, and Frau de Loor is sending swear words on high.

* * *

At last I know what is the matter with F. D. P., esteemed pen pusher and typewriting manipulator of the New York Herald Tribune. Perk introduced a mutual friend to a lady the other evening at a Philharmonic concert. The fair one immediately proclaimed that she was Perk's "psychic support." In these troublesome days I am happy to report that Mr. Perkins is fast disappearing into the fourth dimensional void, and he and I will soon be buddies in the gentle land of ectoplasmic spirits supported by the gentle insinuations of his psychic support. All hail, thou graceful phantom!

* * *

Impresario Oberfelder of Denver told Charlie Wagner how Mischa Elman got the best of him not long ago. If you know Mr. Oberfelder as well as I do, you will be aware of the fact that like the late Florenz Ziegfeld he carries on most of his correspondence by telegrams. Unlike the famous New York producer, however, he sends his wires collect and not paid for as Ziegfeld did. When Elman was about to appear on Oberfelder's course in Denver he was bombarded, to his great annoyance, with collect messages from the manager. Therefore, when Mischa went on from Denver to Spokane he sent a collect telegram to Herr Oberfelder, reading: "Dear Mr. Oberfelder, My accompanist and I are seated on the attractive piazza of the —— Hotel (stop) The sun is shining (comma) the birds are singing (comma) the leaves are on the trees (comma) the flies are buzzing in the air (comma) and life seems placid and full of contentment (stop) We have just had a sumptuous breakfast consisting of eggs and griddle cakes (comma) toast and coffee (stop) (parenthesis) I forgot to say that first we had grapefruit with plenty of sugar (end of parenthesis) and after lazily arising from the table covered with a fresh white table-cloth and gleaming with silver and other napery (parenthesis) I believe that is the right word though I have never used it before (stop) Correct me if I am wrong (end of parenthesis) we loosened our belts and meandered to this delightful spot (stop) . . . . "

"Such rapturous music! I just feel I could float over the house tops to the land of blissful dreams!"
"'S good. Then I won't need to call a taxi."

I See That

Mathilde McKinney, pianist, includes among her recent engagements a concert with Barbara Lull, violinist, and Alexander Russell, organist, in the Procter Hall Recitals at Princeton University, December 11; a concert in South Bend, Ind., December 29; an appearance over WOR on January 10 during the New Jersey College for Women broadcast; and a musicale at the home of Mrs. Robert C. Clothier, New Brunswick, N. J., January 11.

* * *

Francis Rogers, president of the American committee of the Fontainebleau School of Music, Fontainebleau, France, addressed the New York City branch of the National Council of Administrative Women in Education at its meeting on January 5. His subject was the Fontainebleau School.

* * *

Lucille Kellogg announces that she is in no way connected with the Anthony Pesci studios.

* * *

Robert Goldsand, Viennese pianist, was a soloist at Mr. Bagby's 362nd Musical Morning at the Waldorf-Astoria, New York, January 3. The artist offered numbers by Vivaldi-Bach, Mozart, Mendelssohn, Field, Czerny, Kreisler-Rachmaninoff, and Strauss-Tausig, besides encores.

* * *

Mendelssohn's Elijah will be given at the First Presbyterian Church, New York, on January 29 under the direction of Dr. William C. Carl. The soloists are Mildred Rose, soprano; Amy Ellerman, alto; Dan Gridley, tenor; and Frederic Baer, bass (Elijah). The choral numbers will be sung by the Motet Choir. No tickets are required.

* * *

Harold Samuel's second and last New York recital of the season takes place on February 11, at Town Hall. The pianist has arranged an entirely new program.

* * *

Joseph Szigeti's Carnegie Hall, New York recital, which takes place on February 1, is to include performances of the Bach A minor sonata, the Ernest Bloch sonata, which Mr. Szigeti introduced in Europe at the Salzburg Festival in 1922 (and also in London and Paris), as well as pieces by Milhaud and Chabrier-Loeffler.

* * *

Arthur Van Haelst, baritone, sang in a performance of Haensel and Gretel by the Charlotte Lund Opera Company in Bogota, N. J., January 7.

* * *

Alfred Boyce conducted his choir of mixed voices at the Church of the Holy Communion, New York, in a Candlelight Service during the holidays. The Aida Brass Quartet assisted.

* * *

August Fraemcke, who, with Carl Hein, directs the New York College of Music, is recovering from a recent illness.

* * *

Ernest White was heard on January 18 in the first of four programs of organ music in which he is appearing at the Church of St. Mary the Virgin, New York. The other recitals are scheduled for January 25, February 1 and 8.

* * *

Mrs. Ross David, pianist, who has been in Italy playing with Baron de Dworzali's string ensemble, sailed for America on January 14.

OBITUARY

Dr. J. Fred Wolle

(*Continued from page* 5)

College for Women, of which the elder Wolle had been principal for many years. At the age of seven, the boy was given instruction in piano by his sister Helen and another early teacher was Caroline Brown, a resident of the Sisters' House. He had access to an old melodeon, on which he improvised the Moravian service in imitation of the church organist. In 1869, the Rev. Mr. Wolle installed a chapel organ in the seminary, which his son, without special instruction, learned to play.

He continued to practise the organ as he grew older, although his first lessons were taken (from the late Dr. David Wood of Philadelphia) only after he held the position of organist at Trinity Episcopal Church of Bethlehem. When he was twenty-one he had saved enough money to go to Munich to receive instruction from teachers at the Royal Conservatory of Music (Dr. Josef Rheinberger, director). There he studied directly under Rheinberger. After his return to Bethlehem, Dr. Wolle was organist at Central Moravian Church for twenty years, and for eighteen held a similar post at Lehigh University. He received the degree of Doctor of Music from Moravian College and Theological Seminary in 1904. He was one of the founders of the American Guild of Organists. He appeared extensively as lecturer and recitalist, his engagements including concerts at the Chicago World's Fair in 1893 and at the St. Louis Exposition in 1904. He was the composer of hymns, songs, piano and organ pieces and organ transcriptions of Wagner music and some Bach works for a two-manual clavichord.

As conductor of the Bethlehem Choral Union Dr. Wolle produced Bach's Christmas Oratorio and the St. John and St. Matthew Passions and other oratorios, from 1881 to 1892. After founding the Bach Choir, he first gave the Mass in B minor in 1900, the 150th anniversary of Bach's death. This was the first complete performance of the work in America. The Bach Festival was inaugurated in 1901, and continued through 1905, when Dr. Wolle moved to Berkeley, Cal., where he had been appointed to the chair of music in the University of California. During his residence on the coast he conducted the student choral body in numerous concerts, and formed a Bach Choir and a symphony orchestra. He returned to Bethlehem in 1911 and reorganized the festival here. Since 1912 the Bach Festival has been held annually, with the exception of one year when Dr. Wolle was ill.

Dr. Wolle is survived by his wife, Jennie C. Stryker Wolle, and a daughter, Mrs. George Prescott Baker of Halifax, Nova Scotia.

Mrs. Robert S. Behnee

ELMHURST, L. I.—Mrs. Robert S. Behnee, mother of Harriet M. Behnee, vocal teacher and former member of the Dresden and Berlin Court Operas and of Henry Savage's opera company, died at her daughter's home here on January 6. She was eighty-six.

Minnie Egener

Minnie Egener, soprano of the Metropolitan Opera Company and wife of Louis Hasselmans, conductor of the same organization, died at her New York home on January 15. Mme. Egener, who was born in Holland forty-nine years ago, was brought to this country at the age of two. Besides her affiliation with the Metropolitan, where she first sang in the chorus, and later took leading roles for seven years, she appeared with the Chicago Opera Company. She returned to the Metropolitan, continuing there until a few weeks ago, when she was taken ill. Her last appearance was in Lakmé.

Caroline Yeaton Kaempffert

Mrs. Waldemar Kaempffert, the former Caroline Yeaton, concert pianist and singer, died at her home in New York on January 13. Mrs. Kaempffert, who was fifty-eight years old, was born in Belgrade, Me. She studied at the Berlin Conservatory of Music, her instructors being the late Heinrich Barth and the late Martin Krause. Another teacher was the late Moritz Moskowski in Berlin and Paris. She made concert appearances here and abroad, although she withdrew from this work almost entirely after her marriage in 1911. Since then she devoted herself to coaching pianists, violinists, vocalists and teachers. Surviving are her husband, who is the science editor of the New York Times, her stepmother, a half-sister and two half-brothers.

Mrs. William E. Berge

ENGLEWOOD, N. J.—Agnes Berge, wife of William E. Berge, pianist, died here on January 16. She would have been forty-one years old on the day of her death. Mr. Berge is identified with radio as well as concert work. His wife is also survived by a daughter. E.

Willy Burmester

HAMBURG, GERMANY.—Willy Burmester, violinist, pupil of Josef Joachim and one of the most brilliant technicians of his art, died here on January 16. He was sixty-four. Mr. Burmester had lived in this city for the past several years, maintaining his own school and giving expression to his talents as a composer. Born in Hamburg in 1869, Mr. Burmester was enrolled with Joachim in Berlin in 1882. He also won the interest of Hans Von Bülow and spent considerable time with that master. His Berlin studies completed, the young violinist went to Helsingfors, Finland, where he devoted three years more to intensive preparation. Returning to Germany, he gave concerts there which established his reputation as one of the world's most brilliant concert artists, a renown which he maintained all his life. Word of his European triumphs coming to America, Burmester was prevailed upon to appear here, making a tour with the Boston Symphony Orchestra. He did not come again until 1923. On the latter occasion, he played a Guarnerius violin more than 200 years old and priced at $20,000. G.

Philadelphia Orchestra Plays Brahms and Franck Symphonies

Germani Heard in Curtis Recital—Gabrilowitsch Soloist With Mendelssohn Club

PHILADELPHIA, PA.—This season's first request program (chosen by public vote) was presented by Leopold Stokowski and the Philadelphia Orchestra at the concerts of January 6 and 7 and the sixth Monday evening concert, January 9. It consisted of the César Franck symphony in D minor and the Brahms symphony No. 1 in C minor. As the concert was broadcast on Saturday evening, the majority of those on this continent (and perhaps on some others) who were interested, know what a magnificent performance it was, from every viewpoint.

Both conductor and orchestra seemed at their best. Particular mention may be made of the excellent solo playing of Robert Bloom (English horn) in the second movement of the Franck symphony, and Marcel Tabuteau (oboe) and Alexander Hilsberg (violin) in the second movement of the Brahms work. The prolonged applause spoke volumes for the effect upon the audience.

Fernando Germani, head of the organ department at Curtis Institute of Music, gave the fourth faculty recital of the season, at Casimir Hall on January 9. The program included the Vivaldi concerto in A minor, The Primrose (Peerson), Muscadin (English anonymous), choral prelude, Nun komm' der Heiden Heiland, of Bach and the prelude and fugue in D of the same composer, the César Franck chorale in E and the powerful prelude and fugue on B-A-C-H by Liszt. Mr. Germani is an adept technician, both as to manuals and pedals, and in addition exhibits artistry and delicacy. His audience was justly enthusiastic, recalling him many times.

The Mendelssohn Club (directed by Bruce Carey) gave its annual concert at the Academy of Music on January 12, with Ossip Gabrilowitsch, pianist, as guest artist. The club did some of the best work it has yet done, in a varied and pleasing program, from the Motto Song by Gilchrist (founder of the club and its conductor for about forty years) with which the program is always opened, through works of Bach, Brahms, Gounod, Faning, McCollin, DeLamarter and Gardiner. The Bach number was a fugue in four parts sung *à cappella*, in which the balancing of the parts was especially noteworthy, as also in the Gounod Psalm 137. The Brahms group (sung in commemoration of the centenary of his birth) included The Serenade, Vineta and Four Love Songs. All were excellently presented as to tone, dynamics and balance. Faning's How Sweet the Moonlight was followed by An Invitation dedicated to the Mendelssohn Club and its director, by the Philadelphia composer Frances McCollin. This is a happy song, cleverly set, with a fine regard for vocal possibilities. It proved popular, and Miss McCollin, who was present, was called upon by Mr. Carey to rise and share the applause. A June Moonrise by DeLamarter was delicately and colorfully given, and was followed by the rollicking Sir Eglamore, arranged by Gardiner. This closed the program, but had to be repeated. All of the numbers except the Motto Song, the Four Love Songs of Brahms and Sir Eglamore were sung *à cappella*. For the Brahms songs, Sherwood Johnson, first accompanist, was assisted by the second accompanist, James A. Bostwick, in a clever four-hand piano arrangement.

Gabrilowitsch played with that mastery, simplicity, and delicacy of tone coloring for which he is known. His programmed numbers were the Mozart sonata in C minor, the Chopin prelude in D flat, the finale from the Glazounoff sonata, op. 47, and the colossal Schumann Carnaval. Each received an interpretation rich in understanding and musicianship. His encores were the Rubinstein G minor Barcarolle, and the Schumann Nachtstücke. The audience was warm in its appreciation, recalling the artist again and again. M. M. C.

Albert Spalding and Richard Burgin Divide Honors with Boston Symphony Orchestra

Louise Bernhardt Gives Fine Recital—Giannini Fêted at Statler Concert

BOSTON.—Richard Burgin, concertmaster of the Boston Symphony Orchestra, led that organization in the concerts of January 13 and 14, in the absence of Serge Koussevitzky, on mid-winter leave. Mr. Burgin was most successful in a fine program made up of Vaughan Williams' Pastoral Symphony (first performances by this orchestra), the Mozart violin concerto in D major, Chausson's Poème, and Stravinsky's Petrouchka. In the concerto and Poème, Albert Spalding was the solo violinist.

Mr. Burgin directed a beautiful presentation of the masterpiece by Williams. The soprano solo in the last movement was finely sung by Adelle Alberts. Similarly, Mr. Burgin and his men were successful in their reproduction of Stravinsky's lively and brilliant score. As to the two works requiring solo violinist, Spalding was his familiar self—which means performances of impeccable musicianship, fine tone, and breadth of style. He was happily mated with the orchestra under the sympathetic Burgin, himself an accomplished violinist. Both soloist and conductor were heartily applauded by their local hearers.

EXCEPTIONAL SINGING

Two exceptional vocal concerts marked the musical week. The first, and more surprising, was that of Louise Bernhardt, mezzo-contralto, who has sung here in opera but never previously, I believe, in concert. Her program at Jordan Hall, on January 10, attracted a large audience which heard from this young artist singing worthy of a headline reputation. The voice was beautiful, in perfect control (despite an apparent cold) and used throughout the program purely for the projection of the composer's ideas. Her singing style was almost faultless, while her interpretations of songs from Handel to contemporary Americans were masterly, whether the language was English, French or German. Frank Bibb provided piano accompaniments in the same spirit, while in three numbers from Handel and Beethoven a string quartet and organist assisted. The audience was unusually applausive, as the performances deserved.

More expected, but none the less welcome, was the singing of Dusolina Giannini at the Statler Musicale on the following morning under the auspices of the Boston School of Occupational Therapy. Her program (of which I missed the beginning) included an aria from La Vestale, German Lieder, the Habanera from Carmen, and modern American and Italian songs. Throughout, ably assisted by Molly Bernstein, Miss Giannini was mistress of her art. The applause of the large audience was extremely cordial.

KAROLIK SINGS AGAIN

Another vocalist, Maxim Karolik, tenor, gave his second recital of the season at Symphony Hall on January 8. At prices which were scarcely more than nominal, he attracted, for some strange reason, a far smaller audience than at his first recital, at which higher prices prevailed. His hearers were none the less expressive of their appreciation of the program, which traversed two groups of Russian songs, a group in French and another in Italian. Though in light voice, the singer conveyed sympathetically his versions of text and music, brilliantly accompanied by Nicolas Slonimsky.

OTHER CONCERTS

Of the other concerts of the week, the most important was that of the Don Cossack Chorus, opening up their current American tour under Serge Jaroff at Symphony Hall on January 7. A huge audience applauded with frenetic enthusiasm the performance of a typical program, consisting of Russian liturgical numbers, folk song arrangements, and miscellaneous choral music.

The first in this season's series of chamber music concerts under the auspices of the New England Conservatory of Music took place at George Brown Hall before a large, appreciative audience. A string quartet, with the assistance of Howard Goding, pianist, played Ravel's quartet for strings and Fauré's for piano and strings.

Frederic Tillotson, pianist, was the artist at the faculty concert of the Longy School in Cambridge on January 10. He played music by Mozart, Chopin, Debussy and Albeniz.

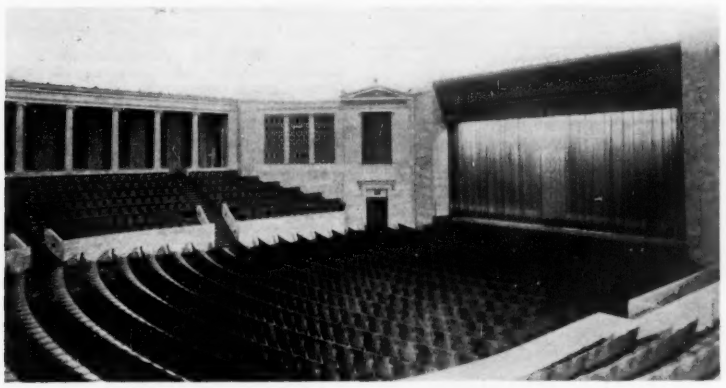
Arthur Fiedler and his Boston Sinfonietta scored success in Manchester, N. H., where they gave an elaborate program to a huge audience under the auspices of the Civic Music League.

Alpha Chapter, Phi Mu Alpha, at the New England Conservatory of Music has received the prize of the national organization of the Sinfonia Fraternity of America for the best arranged concert programs of the year 1932. The local chapter's candlelight programs have included such unusual musical features as the Schubert octet, the Chadwick piano quintet, the Bach B minor suite for flute and strings, and the Paul Juon divertimento for woodwinds and piano. M. S.

Toledo Art Museum Opens New Wing with Philadelphia Orchestra Concert

Attended by Many Prominent Personages

TOLEDO, O.—The Toledo Museum of Art opened its magnificent concert hall, dominant feature of the new east wing, at dedicatory ceremonies January 11. Leopold Stokowski conducted the Philadelphia Orchestra for this concert, which was attended by notables in the art and musical world from many points in the United States.



Interior of new auditorium of Toledo Museum of Art.

The peristyle, as the hall is officially termed, resembles a classic open-air Greek theatre architecturally. Serried tiers of seats slope gently down to the orchestra section. The peristyle has 1,500 permanent seats, 500 in the orchestra section and 1,000 on the surrounding tiers. Two hundred extra chairs may by placed on the upper promenade. The seats are spacious, comfortable and arranged with sufficient space to permit persons to pass in front without disturbing the occupants.

The peristyle is surrounded by the classical pronaos or lobby. The pillared promenade curves majestically toward the proscenium. Marble stairways lead back from the promenade and up to the broadcasting room, projection booth and rehearsal rooms. Stairways also lead to a lower promenade. The proscenium is fifty feet wide, twenty-five feet high and the stage depth is forty-five feet. The stage covers 5,220 square feet. An orchestra room with accommodations for symphony orchestras and two chorus rooms and six dressing rooms are beneath the stage.

The Toledo Museum of Art is said to be the only museum in the United States having broadcasting equipment. The last half of the dedication program of the Philadelphia Orchestra was broadcast over the NBC network. Members of the museum and Toledo musicians who have participated in the Sunday afternoon concerts at the museum were guests for the opening night.

Stokowski and his orchestra played for them the Brahms symphony No. 1 in C minor and excerpts from Wagner's Tristan und Isolde.

A second concert, open to the public January 11, included Concerto Grosso in D minor (Vivaldi), Unfinished Symphony in B minor (Schubert), toccata and fugue in D minor (Bach), La Cathedrale Engloutie (Debussy), and L'Oiseau de Feu (Stravinsky).

Applause at both concerts was of ovational proportions. The conductor and orchestra lived up to the enviable reputation they have established. The applause moved Stokowski to speech at the opening concert and to encores at the second concert.

The east and west wings of the structure, which were completed recently, were made possible by bequests from the late Edward Drummond Libbey and the generosity of Mrs. Edward Drummond Libbey. F. J.

New York to Hear Onegin Tomorrow

Sigrid Onegin, contralto, accompanied by her husband, Dr. Fritz Penzoldt, her nine-year-old son Fritzpeter, and her piano accompanist, Hermann Reutter, arrived in this country January 12 on the SS. Europa for her annual American tour. Among her most recent activities abroad was an appearance in the title role of Carmen in Zurich. Mme. Onegin has been engaged for both the Bayreuth and Salzburg Music Festivals next summer.

The contralto opened her current tour with a concert in Hartford, Conn., January 15; 17, she broadcast on the Standard Oil Hour over the Columbia network; 22 (tomorrow), she sings at Town Hall, New York, her only recital in the metropolis this season, although she will be heard in the city again on February 23 and 24, when, returning from engagements in the middle West, she sings with the New York Philharmonic-Symphony Orchestra (under Bruno Walter) in Mahler's second symphony.

For tomorrow's program Mme. Onegin has selected arias of Paisiello and Bellini, Handel's Chi Sprezzando, Beethoven's Shepherd's Song, Martini's Plaisir d'Amour, the old French song Trois Jeunes Tambours, seven songs from Schubert's Schwanengesang, and the Song of Triumph from Verdi's Macbeth, in which she will use the original words of Shakespeare's drama, with only such deviations as the music demands.

Gabrilowitsch Conducts Franck and Dubensky Novelties

DETROIT, MICH.—Ossip Gabrilowitsch displayed alike his gifts as conductor and program builder in the Detroit Symphony Orchestra concert of January 5, when the list comprised some of the most intriguing music presented here in recent years. There were two novelties: one given its first performance in Detroit, the other its American première. The work new to Detroit was Arcady Dubensky's fugue for violins and violas, a composition which scored so great a success with the audience that Mr. Gabrilowitsch had no choice but to break his usual custom and repeat it. The fugue is woven from themes of vitality and interest, and the resulting pattern is one of vivid appeal. The number receiving its initial performance in America was a prelude, aria and finale by César Franck, originally written for piano but arranged for orchestra by Vittorio Gui. This is music in the typical Franck style, and Mr. Gabrilowitsch gave it a brilliant reading. Enesco's first Roumanian rhapsody was an added splash of tonal color, and the closing offering was Tschaikowsky's fourth symphony. Both this program and its duplicate on the following afternoon were opened by the playing of Tschaikowsky's Andante Cantabile in memory of Calvin Coolidge. B.

Samuel Piza Entertains

After the final concert of the Artistic Mornings, January 12, Samuel Piza gave a luncheon at The Plaza for the artists appearing on the program: Conchita Supervia, Hortense Monath, and the child violinist Grischa Goluboff. Among the guests were the Spanish Consul General, Ernesto Freyre, Lucrezia Bori, Mr. and Mrs. Julie Noyes, Dr. and Mrs. Joseph Jordan Eller (Mrs. Eller was the former Senorita Calles, daughter of the former President of Mexico), Mr. and Mrs. Valentin Parera (Grace Moore), Lady Peele (Beatrice Lillie), Don Alvarado, Marilyn Miller, and Mr. and Mrs. George Engles.

Andersen and Scionti at Madison Square Garden

Stell Andersen and Silvio Scionti, two-piano artists, appeared as members of the program recently presented in Madison Square Garden by the Cosmopolitan Opera Association.

The pianists played Gracia by Infante, two Chopin preludes arranged by Guy Maier, Malaguena by Lecuona arranged by them, Auld Wien waltz arranged by Castelnuovo-Tedesco, and a scherzo by Arensky.

A prelude and gigue by Zipoli, arranged by Miss Andersen and Mr. Scionti for two pianos, is soon to be published.

Yehudi Menuhin Returns

Yehudi Menuhin, violinist, returned to this country January 13 by the SS. Deutschland.

ROMANO
ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

FLORENCE LEE HOLTZMAN
VOICE—GRAND OPERA COACHING
July—August, Private Theater, Merrill, N. Y.
Oct.—March, Private Theater, 168 E. 63rd St., N.Y.C.
Spring, Carcano Theater, Milan, Italy

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

TOKATYAN
TENOR—METROPOLITAN OPERA COMPANY
Management NBC Artists Service, 711 Fifth Ave., N. Y.
Victor Records George Engles, Man. Dir. Knabe Piano

EDYTHE J. MAGEE
VOICE CULTURE
Teacher of LEONORA CORONA and HIZI KOYKE
Metropolitan Opera House Studios PEnnsylvania 6-2634

LEON CARSON
TENOR—TEACHER OF SINGING
10 Cottage Place, Nutley, N.J. Tel.: Nutley 2-2499
160 W. 73rd St., N.Y. Tel.: TRaf. 7-6700

ARTURO VITA
Voice Placement—Opera Coach
Studio 205 West 57th Street, New York
Tel. CIrcle 7-5420

JOHN HAZEDEL LEVIS
Lecturer and Recitalist on
CHINESE MUSIC
8 Nanyang Road :: :: :: Shanghai, China

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73RD ST., N. Y. C. TRa. 7-6700

AUSTIN
Composer of Songs
Sold by G. Schirmer, 3 E. 43rd St., New York
Personal Address: 300 Central Park West, New York

ANTONI SALA
CELLIST
Mgt.: HANNSEL & JONES, 113 West 57th St., New York

ALBERTO JONÁS
19 W. 85th St. New York
Tel. ENdicott 2-2084
Celebrated Spanish Piano Virtuoso and Teacher

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

OSCAR COLCAIRE
Leading Tenor
of former Chicago Civic Opera Ass'n
Available:
CONCERTS, RECITALS, FESTIVALS
Exclusive Management ANNIE FRIEDBERG
250 West 57th St. New York

BARBARA BLATHERWICK
Coloratura Soprano
—RECITAL—
44 Gramercy Park North, New York, N. Y.

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

BUY IN YOUR HOME TOWN
When You Want
ANYTHING IN MUSIC
REMEMBER YOUR HOME DEALER

TAPPOLET
BASS - BARITONE
Metropolitan Opera Co., N. Y.
Staatsoper, Berlin
Available Concerts, Oratorio

Music Notes From Coast to Coast

AKRON, O.—A musical lull following the holiday season was broken by the appearance of the Whitney Chamber Music Ensemble at Akron Jewish Center on January 17. The Whitneys have recruited their ensemble from the family circle of four sisters, father and brother, forming a group of intimate performers with the highest musical criterion as a common objective. This group delighted their listeners with a polished and charming performance. Their major opus was Schubert's quintet, op. 114 (The Trout). The Whitneys gave the third concert in the Akron Civic Music Association series. Coe Glade, contralto, formerly of the Chicago Civic Opera Company, will sing in Akron on February 14 in the same series.

James Melton, tenor, known for radio work and for his connection with the Revelers, will make a concert appearance at Akron Armory, one of the artists to be presented by The Tuesday Musical Club on their course for the season.

John Franklin Stein is announcing the opening of a new vocal studio in the Nantucket Building.

Rena Wills, piano teacher, has a music club, Les Etudients, made up of her pupils, which meets one a month. Special programs are arranged and pupils are given opportunity to appear in recital. K. S. L.

CALGARY, CAN.—The first performance in the Aeolian Concert Series (arranged under the direction of P. L. Newcombe) was held at Mount Royal College last month. Two dances by Frederick Cowen and Elgar's Serenade were finely played by the string orchestra. Brilliant technic was displayed by Muriel Harris, youthful pianist, in Weber's Konzertstuck. Joseph Cotterel, tenor, sang artistically Schubert's Du Bist Die Ruh and Serenade. The highlight of the program was Brahms' piano quartet in A major. Jascha Galperin (violin), Dorothy Standish (viola), Grace Hadfield (cello) and Arthur Newcombe (piano) composed the quartet. Tone and balance in ensemble playing were well-maintained.

Central United Church Choir (conductor, P. L. Newcombe) grasped the Christmas season opportunity to present a fine program of choral music. Opening with the Bach choral Break Forth O Heavenly Light (Christmas Oratorio), the choir reached a climax in The Shepherd's Had an Angel, and Here Is the Little Door. A phantasy on old Christmas carols found expression in Christmas Day (Gustav Holst), which contrasted colorfully with Rutland Boughton's The Holly and the Ivy. An eight-part motet, All Creatures of Our God and King (C. Armstrong Gibbs), concluded an excellent program. Soloists for the evening were Alys Wilson and Evelyn Jeffrey, sopranos, Joseph Cotterel and Harry Fawcett, tenors, Phyllis Chapman Clarke, organist and Mary Tierney, violinist. F. D. F.

COLUMBUS, O.—Shortly after Christmas, an unexpected announcement stated that Columbus would have two days of opera by the Manhattan Opera Company, a traveling troupe, under the direction of Creatore, known the country over as a bandmaster. This new venture of the hirsute *maestro* is proving successful. The company includes a passable orchestra and many excellent voices, and the director is thoroughly at home in operas of the older Italian school.

On the first night, the group gave Puccini's Madam Butterfly, which suffered from poor teamwork, last minute changes in the cast due to sickness, and the director's poor control over matters of tempo. Vivian Long, a soprano from Marion, Ohio, succeeded best in the better known solo passages of the title role.

On the following day, January 4, Hänsel and Gretel, pleased young and old alike at a matinee which Angelo Canarutto directed capably. In the evening, Rossini's rollicking Barber of Seville found all participants at their best. The work of Lorenz Cianfrini as the wily barber stood out prominently in this opera, as did his Alfio in Cavalleria, which followed.

The following week, Lotte Lehmann transported members of the Women's Music Club by her singing of classic German Lieder. Her encore numbers were of the same high order as the program groups. Erno Balogh played the accompaniments. H. G. D.

HOUSTON, TEX.—The Houston Symphony Orchestra will give its first concert this year on January 23 at the City Auditorium, with Frank St. Leger conducting. Raphael Fliegle, violinist, will make his début at this time in Mendelssohn's E minor concerto.

The Tuesday Musical Club has arranged for musicales each Sunday afternoon at the Museum of Fine Arts. The opening program was given January 8, by Margaret Elkins, Miller Sparks, Herbert Rohloff, Vivian Kinne, Ruth Story, Dorothy Johnson, and Mrs. Sterling McCall. Walter Jenkins directed.

Adele Margulies has announced three chamber music concerts by nine of her students, assisted by Soeurette Diehl, violinist and Paul Burke, cellist. The first of these at the Public Library was offered January 14. February 19 and March 18 are the dates of the other two. The pianists being presented are Ruth Carter, Drusilla Huffmaster, Thelma Huntington, Ima Hogg, Stella Peden, and Mmes. Aubrey Carter, Herbert Roberts, J. D. Brightwell, Rebecca Freidman Miller and Eloise Helbig Chalmers.

Marjorie Louise Hahl has returned to Pasadena, Cal., where she is scheduled to sing at several studio recitals.

Elaine Arnold has returned to Houston after four years of study abroad, where she has sung in opera in Milan and Genoa, Italy. During the holidays Miss Arnold was guest of honor at a musicale given by Mrs. John Wesley Graham, which 400 guests attended.

The Music Study Club is giving a recital of Mozart's music on January 28. Eight club members will take part in a play based on the life of Mozart. K. B. M.

KANSAS CITY, MO.—José Iturbi, Spanish pianist, was presented to this city for the first time by Walter A. Fritschy, local manager, and the artist was warmly welcomed by a large audience. Sonatas by Mozart and Beethoven and works by Chopin, Brahms, Liszt, Ravel, Granados and Albeniz were programmed.

Sophie Braslau, contralto, was brought to Kansas City by the Y. M. H. A. (Max Breton, director). Her program consisted of vocally intricate songs which were greatly appreciated. Rachmaninoff's Fate was featured.

The third Bellerive morning chamber music concert by the Volpe String Quartet included quartets by Mendelssohn and Borodine and the Andante Cantabile from Beethoven's fifth quartet.

Evaline Hartley, contralto, Philip Stevens, accompanist, and a string quartet composed of Turney Gibson, Dorothy Jean Davis, Isabel Curdy and Catherine Wellemeyer, presented a program of American music at Epperson Hall when an art exhibit opened there recently.

Clarence D. Sears, organist at St. Paul's Episcopal Church, assisted by Lucille Wakefield, Edwin Letson and W. E. Grimmer, vocalists, gave a program in the church dedicating the organ which has been enlarged and rebuilt.

Izler Solomon, Kansas City violinist and at present conductor of a symphony orchestra in Lansing, Mich., with the collaboration of Phil Warner, New York pianist, were heard recently here in a musicale at the Lighton Studio.

Velma Lyon, soprano, and Charles Hedley, tenor, were engaged by the University Messiah chorus of Lincoln, Nebr., as soloists when the oratorio was presented there last month.

The Messiah Choir of Independence, Mo., had as soloists, Nelle Atchinson Kelley, Mrs. S. A. Burgess, Edward Brackenbury and Albert Brackenbury. J. P.

MONTREAL, CAN.—The Russian Cathedral Quartet of New York (Leonid Pavloff, Seman Goncharoff, Nicholas Antonoff and Michael Bataeff) were heard recently at Tudor Hall.

Dr. Louis L. Balogh presented the fourth in the series of organ recitals at St. Andrew and St. Paul's Church. Handel's concerto in G minor opened the concert, and other items were by Parry, Balogh, Dupre, Bossi, Massenet, Archer and Bach.

The most successful concert so far this season was given by the Wiener Saengerknaben under Dr. George Gruber, conductor-pianist. The splendid singing of these boys was appreciated by a large and responsive audience.

The Montreal Elgar Choir (directed by B. E. Chadwick) opened its tenth season with a concert featuring Walford Davies' Six Pastorals, scored for four voices, string quartet and piano. On this occasion the choir was assisted by the Toronto Conservatory String Quartet (Elie Spivak, first violinist; Harold Sumberg, second violin; Donald Heins, viola; Leo Smith, cellist).

Charles Naegele, excellent young American pianist, recently performed Rachmaninoff's concerto in C minor with the Montreal Orchestra (under the baton of Douglas Clarke).

Louis H. Bourdon, impresario, will present Lawrence Tibbett, baritone, in recital before the end of the season. E. C. N. L.

PORTLAND, ME.—The Rossini Club presented an excellent Christmas program, the main feature being a group of carols, which were sung by the Rossini Chorus (under the direction of Marion Theis). The andante and presto movements of Bach's Italian Concerto were played by Mrs. Bernard Ward. An interesting number was Cantique, sung by Mrs. Gerald Close, accompanied by Sara Silverman, violinist and Yvonne Montpelier, pianist. A group of songs, by Marcia Merrill, were given in incomparable style. Sylvia Rowell, violinist, presented the allegro moderato movement of the concerto in G minor (Bruch) with orchestral accompaniment by Loretta Kahill, pianist. Margaret Carter offered several well-chosen songs, and Frances Donnell, Praeludium, by MacDowell.

A Silver Coffee was given by the members of the Rossini Club recently, for the purpose of raising funds for the Emily K. Rand Scholarship, which has aided many deserving young students in obtaining a musical education. Several who have bene-

(*Continued on next page*)

Studio Notes

HELEN CHASE

Margaret Speaks, known as The Hoffman Soprano on the Radio Quality Hour, was heard recently in two performances of The Messiah with the Long Island Lutheran Ora-

HELEN CHASE

torio Society in Hollis, L. I., and Fordham, N. Y. She has also made several electrical recordings recently.

Among the singers engaged for church positions are Lila Pape and Ida Berkowitz, at St. Peter's Church, New York City, and Ralph McDowell, at the Seventh Presbyterian Church, New York City. Lolita Savini, concert and operatic mezzo-soprano, was heard recently at a concert given by the Beta Gamma Alumnae Club of White Plains, N. Y. A group of piano solos was given by Elizabeth Peyser, who was also at the piano for Miss Savini. Miss Peyser is assistant to Helen Chase.

Dorothy Greely, contralto and Margaret Speaks are heard twice a week over WABC on the Musterole Hour. Miss Speaks and Miss Greely appeared at the Keith-Albee Theatre in Brooklyn, N. Y., during the week of December 5. Ralph McDowell sang recently in Port Jervis, N. Y., on a program given by Helen Kellar.

The above singers are all artist-pupils at the Helen Chase Vocal Studio.

BURNHAM-WRAGG

The Burnham-Wragg Piano School, New York, headed by Thuel Burnham, reports an active teaching season, with many artist-pupils appearing in concert in New York and throughout the country. Among the students who have secured positions with conservatories this season is Zillah Halstead, American concert pianist, who has been engaged by the Eastman School of Music, Rochester, N. Y.

MRS. A. THEODORE GAILLARD

Mrs. A. Theodore Gaillard presented her piano pupils in a repertoire contest on December 23 at her New York studio. The names of the contestants were listed on the program and the titles of the compositions they were prepared to play were entered after them. These pieces did not represent the entire repertoire of the young pianists, but only the music they could play from memory after two weeks' notice. The program was chosen from the works of Beethoven, Bach, Mozart, Mendelssohn, Chopin, Haydn, Grieg, Liszt, Debussy, MacDowell, Godowsky, Schumann, Rachmaninoff, Albeniz, Levitzki and others. Those taking part in the program were Caroline Miller, Grace Green, Mary Fox, Martin Klayman, Susan Fox, Lillian Bromsen, Frieda and Mildred Cooper.

fited by the scholarship fund were heard on the morning program, including Elinor Carter, pianist, who has won high commendation for her work. The guest artist was Agnes Skillin, from Sanford, Me., winner in many local contests. She sang two groups, delighting the audience with her brilliant vocalism and magnetic appeal. A fine performance of the third symphony (Mendelssohn), and Sevillana (Massenet) was given by a trio consisting of Frances Woodbury, violin, Anna Korda, cello, and Ocy Downs, piano. Several new members recently admitted to the club also were heard: Florence Knight, pianist, Nerissa Purington and Joan Cosgrove, vocalists. Julia Noyes, president of the club, presided at the recital, and received the guests after the music program. She was assisted by Mrs. Herbert Payson, Mrs. Fred Palmer, Mrs. J. H. Johnson, Mrs. John Turner, Mrs. George Roche, Mrs. Eugene Bremon, and other prominent members of the club.
S. R.

ROCHESTER, N. Y.—A large cast of local singers with the Rochester Civic Orchestra (under Guy Fraser Harrison) presented Victor Herbert's Babes in Toyland at Eastman Theatre on December 30 and 31, under the auspices of the Rochester Civic Music Association. The variety of ensemble, solo work, and comic interlude always makes this a popular work, and it was highly pleasing to the audiences here. Frank Stevens, Norma Price, Erle Remington, Gerald Griffin, Olivia Martin, Inez Quinn, Florenz Jensen, and W. Stanley Hawkins were prominent in the cast, whose many other members deserve equal praise for their work. These presentations under the general guidance of Arthur M. See, executive director of the association, have become increasingly popular.

A concert was presented before the Women's Committee of the Rochester Philharmonic Orchestra at Kilbourn Hall on January 5 by Thelma Biracree, Betty MacDonald, and Evelyn Sabin. These three dancers are well-known here and the recital was unusually interesting in style.

The Hall Johnson Negro Choir gave a concert at Eastman Theatre on January 6. Stephanie Schehatowitsch, pianist and Doris Davidson, contralto, both former Rochesterians, were soloists with the Rochester Civic Orchestra (Guy Fraser Harrison conducting) on January 8.
R. S.

TORONTO, CAN.—Some excellent concerts and recitals marked the Christmas season and the beginning of the new year. Vicente Escudero, Spanish dancer, drew a large and interested audience to Eaton Auditorium. Signor J. A. Carboni presented The Barber of Seville at Columbus Hall with a cast from the Carboni Studios, which was done with the usual Carboni merit and vitality.

Albert Guerrero, Toronto pianist, played a beautiful recital including two Mozart sonatas, the Schumann Carnaval, two Poulenc numbers, Debussy and Stravinsky, at Eaton Auditorium. A fine song recital by Paul Bai, the Danish baritone now resident in Toronto, was given at the Heliconian Club. Just before Christmas came the third recital of chamber music by the Conservatory String Quartet at Conservatory Hall and the high point of the Christmas musical season was Handel's Messiah sung by the Mendelssohn Choir under Dr. H. A. Fricker. For years the people of Toronto have asked to hear the Mendelssohn Choir do The Messiah and this special performance, apart from the choir's annual concerts later in the season, was rewarded with a large audience and tremendous enthusiasm at Massey Hall.

A joyous Yuletide program was given at Eaton Auditorium early in December by the New English Singers, who came under the local management of Kathrine Whetham. They made a complete conquest. Dorothy Gordon gave a song recital in costumes of different countries at one of the Saturday morning young people's concerts, and the Little Symphony Orchestra under Geza de Kresz offered the program the day before Christmas.

Heinrich Schlusnus, German baritone, was the artist at the Women's Musical Club open concert at Hart House Theatre. The Hart House String Quartet presented the fourth of the season's concerts on January 7, at Hart House Theatre, with Rudolph Reuter, American pianist, assisting in the Brahms quintet. Mr. Reuter played with the Hart House Quartet last year in Chicago and was brought to Toronto especially on this occasion. The Toronto Symphony Orchestra (under Dr. Ernest MacMillan) had Geza de Kresz, violinist, as solo artist at its first 1933 concert. He played the Brahms D major concerto. The Toronto Symphony Orchestra is having a season of capacity houses at Massey Hall.

A lecture-recital series termed The Panorama of Music is being presented at Eaton Auditorium during the next three months by Dr. MacMillan, Healey Willan, Reginald Stewart and J. Campbell McInnes. Dr. MacMillan gave the first in the series on The Development of the Orchestra and Its Music, January 5, to a large and interested audience.
A. J. C.

WHITE PLAINS, N. Y.—The free series of concerts at the Little Theatre continued last month with the Compinsky Trio, Dorsha and Paul Hayes in a dance recital, and a dance recital by Winifred Soldan and Jane Sels, of the teaching staff of Ruth St. Denis.

On December 16 a large audience took to its collective heart the Wiener Saengerknaben. Besides Christmas carols and miscellaneous songs, Mozart's opera, Bastien and Bastienne was given.

The holidays were filled with music. One of the most important events was the third annual Christmas celebration at the County Center on December 18. Thousands from all over the county came to participate in the community carol singing and to enjoy the special program of dramatic tableaux, music by the combined choirs of Westchester County (led by Dr. V. L. F. Rebmann), and an organ recital by Frederic D. Carter. All of the churches gave special programs.

The Metropolitan Opera Company offered a double bill on December 30: Haensel and Gretel and Pagliacci. In the former, Editha Fleischer and Queena Mario sang the title roles admirably. Lucrezia Bori, Giovanni Martinelli and Richard Bonelli created deserved enthusiasm with their superb singing and acting in Pagliacci.

The newly formed Westchester Philharmonic Orchestra (under the direction of Jaffrey Harris) gave its initial concert at the County Center on January 8. They were received warmly, as were also Irma Duncan and the Isadora Duncan dancers in the Tschaikowsky Pathetique Symphony and several Slavonic dances by Dvorák.

The colorful Don Cossack Chorus (the fourth concert in Mrs. Olney's series) repeated their decided success of last season on January 13.

It has been announced that the free series of chamber music which was resumed on January 15, will continue every Sunday evening until April.
E. H.

Institute of Musical Art Adds Extension Courses

The Institute of Musical Art of the Juilliard School of Music, New York, has added extension courses in music instruction to its curriculum, beginning January 30. These courses, which are intended to accommodate those unable to attend regular courses, have been particularly designed to meet the needs of professional musicians, teachers and amateurs who wish to study under the supervision of the Institute of Musical Art. George A. Wedge, head of the theory department at the institute and director of the Juilliard Summer School, has assembled an extension faculty which includes Grace Helen Nash in group piano instruction; Georges Barrère in a course in orchestra covering the study and performance of symphonic literature, overtures and accompaniments at concerts; Howard Brockway, for group voice training; Louis Bostelman, group violin classes; Sascha Jacobsen, Josef Bonime, Bernard Taylor; and, in the special department for public school music, Louise Koehler and Joseph P. Donnelly. Aside from the work for teachers and professional musicians, courses are offered to the complete beginner in music. Mr. Brockway will conduct a class in the survey of music, illustrating its structural aspects as a means of developing intelligent listening. All these classes are scheduled for late afternoon, evening and Saturdays. Special emphasis has been placed on arranging these activities so that the public school music teachers who wish to obtain "alertness credit" may do so by taking any one of the courses offered by the extension department.

L. E. Behymer Honored by Golden Jubilee

Los Angeles, Cal.—Manager L. E. Behymer does not do things by halves and when his friends honor him, they live up to this principle. Hence his golden jubilee as an Angeleno—forty-six years of which were devoted to making Los Angeles and the West musical—was attested by a remarkable coterie of notables. Those prevented from coming in person had sent wires, and by the time the gathering rose from the festive boards at the Paris Inn, the Western Union and Postal Telegraph companies had reason to make "Bee" a member of the promotion department with a retaining fee. In four years he plans to have a golden jubilee as a manager. Mr. Behymer has indeed played a great and for many years a lonely and costly role in the musical winning of the West, to paraphrase "T. R." At a time when so many hounds run with the hares and when the lone wolves wear imitation sheepskins, it is an encouraging sight to behold the septuagenarian carry on physically and professionally with his wonted drive. A few days ago Mr. Behymer sent out a Christmas card, bearing the annual emblem of the "Bee"-hive, for he is "Bee" to friends and acquaintances, and possibly also to some who like him not so well. There is a little verse on that card which ends rather adroitly, that if "you desire the 'Bee's' honey, you must put up sometime with a sting." The fact is, that "Bee" has been "stung" not a few times in his long career by pseudo-artists, by torrential rains, also by clubs, who for some reason failed to pay for what they bought. Mr. Behymer has taken it all gamely. He has played the game with befitting devotion and daring and the speeches that were made the other night, the toasts that swelled the sheaf of telegram blanks, sounded a record of which this community may well be proud. The Mayor of Los Angeles attended, also social, religious, political leaders, artists and friends. A charming feature of the whole affair occurred during a series of musical and dramatic impersonations of celebrated men and women artists, who had appeared under the Behymer banner, reminding the beholder how he has made cultural history.

Behymer started the new year auspiciously when marshalling a splendid audience for the local first appearance of Elisabeth Schumann. The Vienna Lieder singer was received cordially in a program of Mozart, Schubert, Schumann, Strauss and English, sung and interpreted expertly.

Rodzinski returned from Cleveland and resumed the Los Angeles Philharmonic Orchestra baton. The Sunday program was devoted to operatic excerpts—a calibre of repertoire which was a hardly necessary concession to so-called popular taste, after the fairly symphonic week-end offerings which this maestro has made for the last two seasons. Financial conditions may prescribe repertoric frugality, but there is no need to surrender to relatlvely commonplace numbers. Rodzinski made the most of the occasion, as did Concertmaster Sylvain Noack with shorter soli. Munya Cherniavsky, the vocal soloist, was duly applauded.

Lillian Steuber was heard recently in a Brahms-Schumann-Liszt recital in Pasadena.

Although concert life was somewhat sluggish during the first half of the season, a considerable number of events are scheduled for the near future.
B. D. U.

Lemberg

(*Continued from page 5*)

and extremely interesting number of pictures, etchings, busts, letters, manuscripts, Chopin editions, etc. They were displayed in two rooms of her private residence, where she personally explained the exhibits in a most delightful manner, and completed her remarks with an excellent performance of some of the composer's music.

Friedman and Prihoda Heard

A number of piano recitals have also marked the concert season proper, notably those of Ignaz Friedman—who had the biggest success of the year—and Stefan Askenase, both of Polish birth. The latter played works by Bach, Mozart, Beethoven, Debussy and Chopin, and won much applause.

Vasa Prihoda, together with his wife Alma (née Rosé), played Bach's D minor concerto for two violins. The Czech violinist showed that he has developed and deepened considerably since his last visit here. Technically he is without a rival in these parts, a fact that was only too regrettably accentuated by Jan Kubelik's recital shortly after. The Dresden String Quartet and Alexander Uninski, winner of last year's Chopin prize, were also well received.

Singing Prize Winners

Acclamations greeted the prize-winners of last year's international competition for violin playing and singing (held in Vienna), namely Eduard Bender, bass and Jerzy Czaplicki, baritone, who won the first and second vocal prizes, respectively. Their development has fully justified their success. Another welcome singer was Marek Windheim, member of the Metropolitan Opera Company. His recital proved that he has developed into an extremely serious artist who can hold his own in the concert world.

A second "American" who paid a visit to the land of his birth was the violinist Felix Eyle, at present a professor at the Cleveland Music School Settlement. He is an excellent violinist and won success.

Orchestral Concerts

The series of symphony concerts arranged this season by the Society of the Lovers of Music and Opera has been a source of great pleasure. The conducting was divided among Adam Dolzycki (made opera director last year), Gregor Fitelberg, and Matensz Glinski, while the soloists included Gregor Piatigorsky, Claudio Arrau, Paul Wittgenstein and Karol Szymanowski, whose fourth symphony, by the way, won a warm reception.

Another work that pleased, was Variations of a Twelve-Tone Scale (*Veränderungen einer Zwölftonreihe*) by the Polish composer Josef Koffler, arranged (from a piano piece) for string orchestra.

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
50 rue de Rome, Paris, France

LUELLA MELIUS
Victor Records
Steinway Piano
WOR-RADIO

AMERICAN ACADEMY OF DRAMATIC ARTS
Founded 1884 by Franklin H. Sargent
For 48 years America's Leading Institution for Dramatic and Expressional Training. Prepares for Acting, Teaching, Directing.
Catalog describing all courses
Room 260, Carnegie Hall, N. Y. City

GOTHAM ACADEMY
ORCHESTRAL AND VOCAL ART
EDNA WHITE, Director
THREE SCHOLARSHIPS
Address: Secretary Gotham Academy, 129 W. 95th St., New York. Tel. RIverside 9-8055

CARMELA PONSELLE
Opera and Concerts
A Limited Number of Pupils Accepted
MEZZO SOPRANO
METROPOLITAN OPERA CO.
Concert Management
George Leyden Colledge
113 West 57th St., New York
CIrcle 7-1963

HANS CLEMENS
Tenor, Metropolitan Opera House, New York
Concerts, Oratorio and Recitals
Formerly Covent Garden Opera, etc.
European Representative, Erich Simon, Bühnennachweis, Potsdamerstr. 4, Berlin, Germany

OSCAR ZIEGLER
PIANIST
"That admirable master of the key-board."
—*Pitts Sanborn.*

WIDELY SEPARATED INTERESTS OCCUPY MUSICIAN IN RADIO

Commercial Programs Impose Limitations and Conditions Alien to Other Media

By MILDRED CHETKIN

If they were a little less sad, the efforts of our musicians in radio to dispense their art and keep the advertiser in a state of happy complacency at the same time, might be faintly amusing. It is a situation which demands extremely adroit handling, and a superior skill in whose practice they have, regrettably, been provided with no instruction beyond that of experience. It is doubtful, in fact, whether, before the advent of the commercial radio program, musicians ever knew the necessity for such compromise. The old court musician, perhaps, felt the impingement of an absurd social system, but it was only his pride which lay open to the pricks. How far this may in turn have affected his creative efforts cannot easily be determined although, since many of the masterpieces of our musical literature were composed under these conditions, we may assume that in most cases its effect was not serious. Besides, after he had gratified the whims of his patron with a sugary confection or two the court composer was usually free to indulge his gifts, and to devote himself with a single-minded absorption to his music.

Today it is radio that provides the most lucrative field for the musician, and this circumstance has directed him into curious channels, particularly when the business of program building falls within his province. Having succeeded in finding a sponsor, he immediately becomes inextricably bound with the concerns of the product. He must learn to cultivate a deep and abiding interest in its welfare. Such problems as merchandising and sales promotion must be as valid to him as those of his own art, and a piece of music may no longer be judged solely from the standpoint of its intrinsic value, but by the degree to which it possesses or lacks the all-important audience appeal. And, further to complicate his operations, there are a vast number of personal preferences to be consulted. The sponsor, his wife, and his young daughters invariably have clearly defined, though frequently conflicting conceptions of the perfect radio program, to which the several advertising executives and their families, in a spirit of helpfulness and with great good nature, append additional suggestions—all of which induces in the harassed conductor a kind of mental vertigo from which he never quite succeeds in shaking himself free.

William Daly, who has had singular success in his work with commercial programs, told us recently that the conductor's salvation lies in an intelligent amalgamation of the opposing interests that sponsored entertainment brings to the air. "It is possible during a single broadcast to satisfy pretty closely the demands of a heterogeneous aggregation of listeners," he said. "Music that is performed superlatively well will always find its audience readily, and with a judicious sprinkling of lighter numbers among the more difficult works you are assured of listeners who would ordinarily shy away from what they call the highbrow program. It is true that I have often played music which, because it is hackneyed or inferior, I would rather have omitted, but it brings with it a type of listener for whom the program would otherwise have no appeal, and, from the point of view of a sponsor, this permits the inclusion of works that will attract only the more highly-trained and correspondingly smaller group."

STATIC

The tenth anniversary of what is believed to be the first chain broadcast in America occurred recently. It was on January 4, 1923, that WNAC, Boston, and WEAF, New York, were linked together for a broadcast for the first time. The two stations were joined by telephone lines, with a WEAF program being relayed to Boston and sent out over the WNAC transmitter . . . William Hall, Columbia's towering baritone, was once a doorman at the Capitol Theatre in New York. His knowledge of music led to his promotion to a position in the theatre's music library.

It is this constant necessity for compromise in artists who would normally be preserved from such considerations that gives to our present system of broadcasting its most deplorable aspect; yet we would not readily countenance a form of entertainment which operated without them.

Contemplating this arrangement and the circumstances to which it gives rise, one arrives at the conclusion that only by indulging in a subtle duplicity can the musician maintain his artistic integrity: He may submit to conditions, but must never be taken in by them; and while he participates in the show, he must be careful to preserve a perfect and unassailable detachment.

Frank Black, newly-appointed director of the National Broadcasting Company's musical activities, has also had wide experience with sponsored programs, both in an active and advisory capacity, and has, as a result, evolved a method of procedure which illustrates the adjustments that must be made when art is suborned to commercial ends. "Probably the most advisable course to follow when arranging programs for an advertiser who insists on getting what he wants, is to let him have his own way. His opinions, while they may be misguided, are nevertheless of tremendous importance to him, and to deny them would be to fight the wind. So, in many instances, it is a good idea to comply in every particular with his demands (except, of course, where they may offend good taste) and after four or five broadcasts, when his confidence has been established, to suggest perhaps a change here and an omission there, until gradually there emerges a program which we feel to be nearer the ideal in radio entertainment, but which could not have been accomplished without exercising the most careful tact."

So it becomes clear that by far the richest gift which a beneficent fate may bestow upon the radio artist is a sponsor who will allow him latitude in the matter of programs, and who will realize that while there are listeners who may still be blotting up contentedly an endless amount of commonplace entertainment, the point of saturation has long ago been reached in the studio, where the cumulative pressure of programs wrought solely for the masses may eventually bring serious damage.

* * *

Of New Programs, Light Scores and Football

A conversation with Frank Black concerning the problems which his new post carries with it revealed that radio's everlasting cry for new material applies not only to scripts but extends to the realm of music as well. "Unless we try constantly to apply fresh ideas to musical presentation," he said, "listeners quickly become indifferent to the program, and it is extremely difficult to reawaken their interest. If, in my experiments with sustaining programs, I am able to develop successfully a few unusual ideas, I shall have accomplished something worth while. Unfortunately, the sustaining program must operate on a slender budget, and this constitutes an often insurmountable obstacle. Then, too, it is a fact that audiences tend to tune away from these broadcasts. It is on the sponsored hours that they find their highly paid artists, and, except when the station provides events of outstanding importance, they pay little attention to sustaining programs. Studio presentations are immediately stigmatized as fillers-in, and we cannot gauge their value as completely as we might wish."

"If the disturbing element of money were removed from broadcasting," he replied in answer to a question, "I should immediately capture the services of our best operetta and musical comedy writers for radio. As completely as my sympathies lie with symphonic music, I realize that such programs cannot, exclusively, provide the musical fare of listeners. Light music becomes trite in an appallingly short time, and the broadcasting studio, if ideal conditions existed, would have access to a rich supply of these scores. As things are, of course, the cost of such an undertaking would be prohibitive, although original entertainment along these lines is what radio needs just now."

The problems of program sequence, of which the average listener becomes aware only when his sensibilities have been offended, can, we learn from Mr. Black, become a matter of deep concern to the music director. For many weeks, he has been trying to determine (the necessity for a solution is no longer urgent at present) the type of program which should follow a football game. A contrasting mood brings with it the danger of a let-down, which, since this inevitably results in prompt dial manipulation is not to be thought of, and to sustain in the studio something of the color with which two or three hours of al fresco hysteria have flooded the air is virtually impossible.

Such questions, he told us, become particularly serious when a commercial presentation destroys the mood of the preceding broadcast, for the routine performance of sponsored programs may not be tampered with. Not infrequently a "hot" number by a jazz orchestra providing the musical signature for the entrance of a commercial broadcast will completely dissipate an effect that has been achieved as a result of the most painstaking care, and the impudent wail of the saxophone carries with it the shock of a betrayal. But, this, along with one or two other shortcomings, must remain, for the present at least, to ruffle the smooth waters of radio. Mr. Black, meanwhile, will eagerly welcome suggestions for the perfect after-football program, always, providing, of course, that they remain strictly within the law.

* * *

Broadcasts of Wagner Matinees

With the approach of the first in the annual series of Wagner matinees at the Metropolitan Opera House, radio audiences may anticipate broadcasts of unusual importance. The first of the cycle is scheduled for January 27, when Das Rheingold will be performed, followed by Die Walküre, February 2; Siegfried, February 9; Götterdämmerung, February 17; Tannhäuser, February 22, and Tristan and Isolde, March 3. These performances, to be conducted by Artur Bodanzky, will present a cast including Elisabeth Rethberg, Goeta Ljungberg, Frida Leider, Maria Olszewska, Lauritz Melchior, Rudolf Laubenthal, Friedrich Schorr and Gustav Schutzendorf.

This afternoon, Debussy's Pelleas and Melisande is to be broadcast from the stage of the Metropolitan with Lucrezia Bori and Edward Johnson in the leading roles.

* * *

Sheridan Soloist with Perolé Quartet

On January 22, Rex Sheridan will be heard over WOR as baritone soloist with the Perolé String Quartet. His selections will include Myself When Young, by Liza Lehmann, Schumann's Ich Grolle Nicht, and Il Neige, by Bemberg. The quartet in A minor by Brahms and Hugo Wolf's Serenade are to be performed by the instrumental group.

Another WOR broadcast of interest brings Eddy Brown to the microphone on January 26 in a Masters of the Bow program built around an incident in the lives of Rudolph Kreutzer, Etienne Mehul, composer-violinist, and Joseph Chenier, French patriot.

American compositions will comprise a large portion of the program to be broadcast over WOR by the Little Symphony Orchestra. Philip James will, as usual, be the conductor, and Helen Janke is scheduled to appear as contralto soloist. Among the composers to be represented are Henry Hadley, Percy Grainger, Philip Gordon and Gustav Holst.

* * *

Microphone Used for Lectures

The unusual application of a device developed for broadcasting purposes has been reported recently in the New York Times. A new building, erected on the grounds of the Columbia University Medical Center, New York, is equipped with an observation gallery, permitting classes to watch the progress of an operation through a glass partition. When the observation of details is necessary, opera glasses will be provided, and arrangements have been made for the surgeon to broadcast the explanation of his work to the students. Under his gown he

MARIE SHOTWELL
Soprano
Address care of Musical Courier, 113 W. 57th St., New York

JACK PARKER — TENOR
Address: Musical Courier
113 West 57th St., N. Y.
Phone Oakwood 0957

EDDY BROWN

HARRY PERRELLA — PIANIST
Address:
Care of Musical Courier
113 W. 57th St., N. Y.

WILLIAM DALY — CONDUCTOR
Address NBC
711 Fifth Ave
New York

TOM BROWN — TENOR
Address: Sound Studios
50 W. 57th St., New York

VINCENT LOPEZ — Conductor
Hotel St. Regis
2 East 55th Street
New York

MAX PILZER
Conductor RADIO—CONCERT *Violinist*
Address care of Musical Courier, 113 W. 57th St., N. Y.
Phone SChuyler 4-1486

CARROLL HUXLEY
Arrangements

YOLANDA NORRIS
SOPRANO—RADIO ARTIST
Address: 131 East 57th St., New York City

CLEGG MONROE
Baritone—NBC Artist 1930-31
Address 1248 E. 9th St., Cleveland, Ohio

RUTH BODELL
SOPRANO
STAGE — RADIO
Address care of Musical Courier, 113 W. 57th St., N. Y.

HARALD HANSEN
Tenor
1416 Steinway Hall, New York

PAUL RAVELL
AMERICAN BARITONE
71 East 77th Street New York, N. Y.

Ferde Grofé

will wear a lapel microphone, and, by means of a loud speaker placed on the floor above, his words will be heard clearly.

The lapel microphone, placed in practical use for the first time during the political conventions in Chicago last summer, has within a short time lent itself to a variety of uses, the most popular, perhaps, being the impromptu interviews with passersby on the streets.

* * *

Philharmonic Broadcasts

During the children's concert of the New York Philharmonic Orchestra, to be heard over Columbia this morning (January 21), Ernest Schelling will commemorate the centenary of the birth of Brahms.

Hulda Lashanska is to sing a group of Brahms' Lieder, including Die Mainacht, Sapphische Ode and Oh Wusst Ich Doch den Weg Zuruck. Other soloists on the program are Michel Piastro and Alfred Wallenstein, both members of the orchestra, who will perform the andante from Brahms' double concerto for violin and cello. Several of the Hungarian Dances and the Academic Festival Overture wil be played by the orchestra.

RADIO IMPRESSIONS OF A WEEK

Much of Lucrezia Bori's personal charm succeeded in projecting itself beyond the microphone during her Sunday evening appearance over WEAF. When, after the first few moments of her program, Mme. Bori's customary ease returned to her, her voice took on the sparkle and color for which it has become eminent, and her selections, widely varied in mood, were sung surely and with sympathy. They included Strauss' Tales from the Vienna Woods, a Victor Herbert Waltz, Connais-tu le pays, from Mignon, and four short songs . . . The dedication of the Toledo Museum of Art brought radio audiences an unexpected opportunity to hear the Philadelphia Orchestra again. The portion of the program which was broadcast consisted of scenes from Tristan and Isolde played, needless to say, with the vitality and beauty which Stokowski's baton usually evokes (WABC) . . . We are always grateful for the Sunday recitals of Ernest Hutcheson, since nothing contributes so surely to the growth of a musically appreciative audience for radio as the regular appearance of an artist of distinction. His program, broadcast by Columbia, included the Brahms rhapsody in B minor, and the César Frank Symphonic Variations . . . The Roxy program from Radio City lacked the presence of the impresario himself, but afforded, nevertheless, an interesting hour of music that traveled on a somewhat higher plane than have past programs of this group. The orchestra, under Erno Rapee's direction, played the Farandole from Bizet's L'Arlesienne Suite, the overture to The Marriage of Figaro, and Dvorák's Slavonic Dance in G minor. Johann Strauss' Liebeswalzer provided Vera Schwarz, soprano of the Berlin Opera, with an opportunity to display her vocal skill, and Viola Philo, accompanied by women's voices, sang Gounod's O, Divine Redeemer. Especially interesting were the offerings of the Tuskegee Choir, which gave to Absent, by Metcalfe, and the Russian traditional prayer, Gospody Pomiloi, performances of high artistry (WJZ) . . . The Curtis Institute broadcasts over WABC serve the twofold purpose of providing a type of program that is unique and introducing young musicians of conspicuous talent. Under the direction of Dr. Louis Bailly, the Sinding piano quintet in E minor, and Beethoven's trio for flute, violin and viola, op. 25, were presented . . . A three-piano program over WOR by Paolo Gallico and two of his pupils brought colorful arrangements to a Novelette by Schumann and the Beethoven "Lost Penny" Rondo . . . On Thursday evening the Newark Civic Symphony Orchestra made its début on the air over WOR, presenting the seventh in the series of Hahne Music Appreciation Concerts. The program consisted of the Polka from Weinberger's Schwanda, Liszt's Liebestraum, two movements from Tschaikowsky's symphony No. 6 and one of Ippolitoff Ivanoff's Caucasian Sketches. Philip Gordon, the conductor, preceded each number with short explanatory remarks . . . The Young Artists Trio, under the direction of Sylvia Altman, pianist, offered a morning program of fifteen minutes cleverly designed to evoke the atmosphere of the seventeenth century French court. The compositions consisted of dance forms, played with grace, charm, and thoroughly adult musicianship (WEAF) . . . Fray and Braggiotti, those richly gifted young pianists, offered Danny Boy, and the Coronation Scene from Boris Goudonoff during their Columbia broadcast. As the novelty of the program they applied their musical wit to the translation into a two-piano score of the sounds that issue from the studios of a New York publishing house . . . Joseph Bonime arranged an all-Irish program for his orchestra in honor of John McCormack's appearance over WABC. The tenor's voice has retained its lyric beauty, and although we were given an opportunity to hear only simple melodies, his interpretations were distinguished for their sincerity and eloquence. The selections included two new songs: Bless This House and Love's Roses Bloomed in Vain, and Mary Dear, an adaptation of new verses to the Londonderry Air . . . And it was this melody which Felix Salmond played as a cello solo on the Rudy Vallee variety program over WEAF.

NETWORK OF NEWS

The Curtis Institute of Music Columbia broadcast of January 24 will feature three artist-students: Henrietta Horle, lyric soprano, Rosita Escalona, pianist and Victor Gottlieb, cellist. Miss Horle, a pupil first of Marcella Sembrich, now of Queena Mario at the institute, and a member of the Philadelphia Grand Opera Company, will sing Meyerbeer and Bizet arias, A Winter Song (Rogers), and Here Beauty Dwells by Rachmaninoff. Miss Escalona, who studies under David Saperton, has selected Debussy's Habanera and two Albeniz numbers. Mr. Gottlieb (pupil of Felix Salmond) is to be heard in Bruch's Kol Nidrei and Popper's Vito. Ralph Berkowitz is the accompanist.

* * *

Nevada Van der Veer sang a medley of airs from H. M. S. Pinafore on the Fleischmann Hour over WEAF, January 5.

* * *

Jacques Fray and Mario Braggiotti continue their two-piano broadcasts over WABC. Their January 17 program included arrangements of Granados' Romanza and Schubert's Erl König. January 24 they will offer two-piano transcriptions of Grieg's Peer Gynt suite and a waltz from The Chocolate Soldier.

* * *

The weekly La Forge-Berúmen musicale was broadcast over WABC on January 5, by Marian Anderson, contralto, Leonid Bolotine, violinist and guest artist, and Frank La Forge, composer-pianist. The program opened with Have Mercy Lord from Bach's St. Matthew Passion, sung by Miss Anderson with Mr. La Forge at the piano and Mr. Bolotine providing the obbligato. Then followed part of a Mozart sonata interpreted by Mr. Bolotine and Mr. La Forge. Miss Anderson offered two negro spirituals and Gerrechter Gott from Wagner's Rienzi.

* * *

Rigoletto, in a condensed version, was given on WMCA, January 16. The cast included Helen Alexander, soprano, Miguel Ruggeri, tenor and Arturo Damico, baritone. There was a miniature symphony orchestra, and A. L. Alexander recounted the story of the opera. The performance was under the direction of Elmo Russ.

* * *

Every member of the Boston Chamber of Music Ensemble contributed a solo to a recent Yankee network program.

* * *

Basil Ruysdael was guest soloist with Philip James and the WOR Little Symphony Orchestra on January 14. Although associated with WOR as an announcer and as the writer of the scripts of two dramatic programs, Mr. Ruysdael has made only one other radio appearance as a singer. He sang basso profundo roles with the Metropolitan Opera Company for nine years.

* * *

A symphony orchestra under the direction of Josef Koestner and a male quartet are supplying the musical part of the Sealed Power program, which made its début over a nation-wide NBC network on January 8.

* * *

Guest artists are to be featured on forthcoming broadcasts of the NBC Show Boat program. The Sixteen Singers are the first to have been selected and will probably remain for several weeks. Charles Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson and Don Voorhees' orchestra are to continue in their same roles in the program.

* * *

Walter Smith and his concert band have inaugurated a new series of Columbia programs from the studios of WNAC in Boston.

* * *

The history of the dance was the subject of Eddy Brown's Master of the Bow WOR program on January 12. The dance was traced from its origin down to the modern forms.

* * *

A male quartet is supporting Alice Joy in her new NBC programs.

* * *

A movement from Ferde Grofé's Mississippi Suite was interpreted by the orchestra and chorus of the Pontiac program under the direction of Andre Kostelanetz. The concert originated from the stage of the Chamber Music Hall in Carnegie Hall, Columbia's newest New York studio.

* * *

Elmer A. Tidmarsh, musical director of Union College, is the organist heard in the weekly Meditations program from the NBC studios in Schenectady, N. Y.

* * *

Nicholas Vasilieff, tenor, was a recent soloist with the Perolé String Quartet in their weekly WOR concert.

* * *

Bernhard Levitow has become the musical director of WINS, succeeding Gregiore Franzell, who resigned several weeks ago. Levitow will continue his activities as supervisory executive of the music of the Bowman Hotel System. He is known to radio audiences through the concerts of his symphonic ensemble broadcast over NBC stations from the Hotel Commodore, New York City, for many years.

* * *

The program of the Yankee Philharmonic Choir, broadcast to WNAC and associated stations, came from the stage of the Tremont Theatre in Boston, where the choir was fulfilling an engagement. Mabel Pearson and Walter Kidder were soloists with the group, directed by Roy Harlow.

* * *

Compositions of Soderman, Grieg, Sinding, Svendsen and Sibelius were used to illustrate the character of the Scandinavian countries on the American School of the Air Columbia broadcast. Mildred Rose, soprano, was soloist with the symphony orchestra, conducted by Channon Collinge.

* * *

Frank Luther has joined Carson Robison and his Buckaroos in their new NBC series.

* * *

A special arrangement of the Coronation Scene from Moussorgsky's opera Boris Godounoff was presented by Jacques Fray and Mario Braggiotti during a recent Columbia broadcast of their two-piano recitals.

* * *

Kathleen Gordon has joined the cast of WOR's Footlight Echoes program as the featured soprano.

* * *

Robert Russell Bennett, whose work as a composer and arranger is well known to radio and concert audiences, is director of the musical presentations for the new Royal Vagabonds NBC programs.

* * *

Gertrude Niesen, singer and impersonator, has been signed by Columbia for a series of programs to be broadcast twice weekly. Before beginning her programs Miss Niesen made her début in the Columbia Revue.

* * *

Henry Lawes, baritone, has returned to WMCA on a new commercial program. He is accompanied by Elmo Russ at the organ.

* * *

According to the new Columbia schedule, the Cathedral Hour will be a Sunday evening feature of the network. The programs are devoted to religious music under the direction of Channon Collinge.

* * *

Ralph Leopold, pianist, was featured over WEAF on January 8 in compositions by Dohnányi, Chopin and Lecuona.

* * *

Frances Hall and Rudolph Gruen played two-piano programs over WEAF on January 8 and 15.

RADIO PERSONALITIES

EDWARD NELL, JR.

Radio has another recruit from the musical comedy stage in the person of Edward Nell, Jr., Columbia's new baritone. He was born in Indianapolis, where his father was the town's foremost voice instructor. Therefore it was natural that young Edward was given voice training with his oatmeal and arithmetic. However, he was eager to study engineering, and accordingly was sent to Purdue, where he completed a course in that subject.

During the war, the young man was seized with the patriotic fever, and although he was under age, enlisted. Nell never got further than a training station, but he enjoyed himself hugely singing for his fellow rookies. Finally, after the armistice, he decided to follow the advice of his friends and go to New York to continue his voice training.

His first engagement was as understudy to the leading man of a musical comedy, but he had little opportunity to appear in the production. However, after understudying Dennis King in The Vagabond King he was given the role when the company went on tour. Other engagements in operettas followed. Edward Nell's first radio appearance was on the Primrose House Hour over WABC. He is now singing with the Aborn Light Opera Company, and is heard on other radio programs.

MICHAEL RAGGINI
TENOR
RADIO—OPERA—CONCERT
Address: Musical Courier, 113 W. 57th St., N. Y.

AGNES ANDERSON
CONTRALTO
RADIO ARTIST
Address care of Musical Courier, 113 West 57th St., N. Y.

SAM ROBBINS
CONDUCTOR
and his Bermudians
Now playing McAlpin Hotel, New York

J. ALDEN EDKINS
Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

LEONARD STOKES
BARITONE

BERTHA NICHOLAS
Mezzo-Soprano
RADIO ARTIST
Address: Care of Musical Courier, 113 W. 57th St., N. Y. C.

BELLE FORBES CUTTER
Soprano
Columbia Artist — Station WBBM

FLORENC WATKINS
SOPRANO — RADIO ARTIST
Teacher of Artistic Singing
825 Orchestra Bldg., Chicago, Ill.

DONALD BELTZ
BARITONE
RADIO—OPERA—CONCERT
Address: NBC, 711 Fifth Avenue, New York City

ROSARIO BOURDON
CONDUCTOR

PAULINE HAGGARD
RADIO ARTIST AT THE PIANO
Address care of Musical Courier
113 West 57th St., New York

REX SHERIDAN
BARITONE
Radio—Concert Artist
Address care of Musical Courier, 113 W. 57th St., N. Y.

TITO CORAL
BARITONE
STAGE—RADIO—CONCERT
Address care of Musical Courier, 113 W. 57th St., N. Y.

FRED FEIBEL
ORGANIST
Paramount Theatre, N. Y.
C B S Artist

RAYMOND LEE
TENOR — Radio Artist
Address care of Musical Courier
113 West 57th Street New York

TED BREWER
CONDUCTOR
CBS ARTIST
and his Yoeng's Orchestra, 49th and Broadway

ADOLF SCHMID
CONDUCTOR—ARRANGER
C/o G. Schirmer, Inc., 3 E. 43rd St., New York

EDWIN FRANKO GOLDMAN
CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 194 Riverside Drive, New York

MAX POLLIKOFF
CONCERT VIOLINIST—CONDUCTOR OF POLLIKOFF NOVELTY ENSEMBLE
Address: 316 West 77th Street, New York City

BUDDY DANIELS
VIOLINIST on KFI—KFJ
also known as ROBERTO IDA in the concert field
Mgt.: Clara Dellar, 12 E. 86th St., New York

EDA KROITZSCH
SOPRANO—CONCERT, RECITAL, RADIO
Apply STUART ROSS
260 West End Ave., New York

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

GABRIEL LAPIERRE
Voice and Repertory
15 bis, Blvd. Jules Sandeau, Paris (XVI)
Phone: Trocadero 15.94

MARYA FREUND Vocal Training and Interpretation
for Concert, Opera, Oratorio and Lieder
Classical, Romantic and Modern Repertory. Pupils taught in English, French, German, Italian or Polish.
4, RUE MISSION MARCHAND, PARIS (XVI). FRANCE

FRANCESCO MERLI
TENOR—SAN FRANCISCO OPERA
Columbia Records

OLGA CARA
INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
Studio: 134, rue La Boetie, Paris, France
Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH
CONCHITA SUPERVIA Tour U. S. A.
January-March 1933
Studio: 82 CORNWALL GARDENS, LONDON, S. W. 7, ENGLAND

MABEL LANDER
PIANOFORTE SCHOOL
LESCHETIZKY METHOD
67 Baker Street, London, W. 1.

JOSÉ FIGUEROA
Violinist, Teacher at the Ecole Normale
Private Lessons
Address 110 Boulevard Malesherbes, Paris (17), France

ANNA SURANI
Dramatic Soprano
Now singing Imperial Grand Opera, Australia

QUERIA EYBEL DRAMATIC SOPRANO
Now Singing in Italy
Address: Banca d'America e d'Italia

GINA CIGNA
DRAMATIC SOPRANO—La Scala (Milan), Reale (Rome), and all largest European Opera Houses.
Columbia Records
Address: Via Canova 37, Milano

ELSA KAREN CORTOT METHOD
Pianist-Teacher
MYRA HESS: "I have been much impressed by Elsa Karen's remarkable gift for teaching."
29 Lansdowne Road, London, W. 11

EISENBERG
VIOLONCELLIST
Europe 1932-1933
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

GRACE ANGELAU
Mezzo-Soprano
IMPERIAL GRAND OPERA, AUSTRALIA

R. von WARLICH
LIEDER
VOICE PRODUCTION
CONCERT AND OPERA REPERTOIRE
Artists' Summer Class: July, August September
73, rue des Vignes, Paris (XVI) Telephone: Auteuil 50.81

Scandal Explodes at Paris Opéra

(Continued from page 5)

of telegrams expressing sorrow when a serious attack of sickness supposedly overtook me during an operatic performance, necessitating my being carried off. Needless to say I never was in better health.

"Another time, a report circulated that someone had taken a poke at me and broken my nose. I would like to see anyone foolish enough to perform such an action. Why, I'm not even afraid of Jack Dempsey! The next thing you are liable to hear," he added, "is that I have shot Al Capone."

Other things Chaliapin confided to newspaper print are to the effect that opera and music audiences have perceptibly fallen off in America; that he has great faith in America and thinks Americans will soon pick up and lead the world in vitality and speed; and that, notwithstanding seven years before the microphone, he still has that nervous and unnatural feeling he experienced the first time, due, he surmised, to the quiet and the absence of audiences. How the latter phrase was intended, the interview did not explain.

"Musicaliste" Exhibition

"That music, as the purest and most immaterial of all the arts, should constitute the fundamental inspiration for painting and sculpture," says B. J. Kospoth, Parisian art critic, writing in the Chicago Tribune, "is a theory that has been advanced at various periods in history. It is characteristic of our age of collective organization in all things that it should be made the basis for a new association of artists."

The Association des Artistes Musicalistes is holding its first exhibition at the Renaissance Gallery. The catalogue contains between its silver covers a manifesto signed by Henry Valensi, Charles Blanc-Gatti, Gustave Bourgogne and Vilo Stracquadaini, who are the fathers of the movement. After pointing out that painting and sculpture from the seventh to the nineteenth century, were subjected to the domination of literature, the manifesto declares:

"The art which offers most dynamism, rhythm, harmony, science and synthesis is music.

"Therefore, we feel that, from the aesthetic viewpoint, the musical spirit should dominate our epoch, and that, in order to express life, art must 'musicalize' itself.

"In reality, this predominating influence of music has already developed, unconsciously, in the work of all sensitive and creative artists, and simultaneously in many countries.

"Architecture, the sculpture of Archipenko or Lipshutz, the painting of the French impressionists and cubists, and of the Italian futurists, the writings of Mallarmé and Proust, are already 'musicalized.'

"We invite all other artists, no matter in what art they may express themselves, to join our ranks if they feel within themselves the breath of music animating our epoch.

"The exhibition of the Artistes Musicalistes comprises about 150 works, all of which are supposed to have been created 'in accordance with the laws of musical inspiration and composition.'"

Besides the signers of the manifesto, the group includes Maurice Barret, I. J. Belmont, an American painter who has sought to express in three canvases Ravel's Bolero, Schubert's Unfinished Symphony and Massenet's Overture for Phèdre; Marie-Antoinette Boullard-Deve, Jean Pierre Chabloz, Jean Cariu, Reine Cimiere, Bruhns Da Silva, Pierre Dmearia, Auguste Heng, Arne Hosek, Louise Janin, Ernst Klausz, Pierre Lamy, Edmond Kuss, Irene Lè Mesurier, Vera de Landchevsky, Haut-Lempereur; Jan and Joel Martel, authors of a monument to Claude Debussy; Georges Papazoff, Franz Simecez, Yvonne Sjoestedt, Stella Fantome, Henri Wenger, C. Zouloumian, Leon Leyritz, Knut Lundstrom and others. The show is interesting and will remain open until January 19.

Polish Music Prospers

Marya Freund has returned to her Paris studio to resume teaching, from an extensive tour in Central Europe, Poland and Holland. "Everywhere," Mme. Freund reports, "are visible most encouraging signs of musical prosperity. In Poland there is a veritable re-birth in every artistic domain. Conscious of their glorious past, the Poles have awakened to a new sense of modern responsibility. Operas, orchestras and concerts are numerous and of the best, and on every hand there is great curiosity in the new, coupled with the Pole's intense love for the classical. For instance, the Waldtaube song from Schönberg's Gurrelieder, of which I gave the first hearing in Warsaw, under Fitelberg, with the Philharmonic Orchestra, was accorded a huge success; as were also Recitativo e Lamento d'Arianna, by Monteverde, the Wagner-Wesendonck songs and Ravel's Scheherazade. At the same concert, and also under Fitelberg's baton, Hindemith played his viola concerto. So you see . . ."

Mme. Freund's other Warsaw concerts were of French and Polish music, Debussy, Ravel, Chabrier, Chopin and Szymanowski.

From Poland, Mme. Freund went to Amsterdam, where she sang with the Concertgebouw Orchestra, to the conducting of Abendroth, substituting for Mengelberg, who was ill. This was the first performance in Holland of The Death of Socrates, by Satie. Three similar concerts followed in the Hague, Utrecht and Rotterdam.

"Many return engagements, and," the singer added, "I am very proud to be known as the interpreter of all of Schönberg's vocal works—I love them."

Newly-Created Institutions

"In Poland," Mme. Freund says, "more than in any other country, musical life has taken on the greatest importance and musical institutions of all kinds have been newly created. First, the already named Filharmonja is giving concerts every Friday evening with celebrated European artists as soloists and guest conductors. Every Sunday noon, popular concerts are held, and every week one concert for children takes place, to which school children have free admission. These concerts are all subventioned by the Radio Company and are all broadcast.

"For modern art, there is the Art Propaganda Institute, subventioned by the government, and which gives most interesting concerts of contemporaneous music, also exhibitions of modern art of all countries. A recent concert was devoted to Alexander Tansman's compositions, and you will be pleased to know that your book on Tansman (the writer bowed his thanks) has done much towards making Poland recognize Tansman at his full value.

"There is also a society, Friends of Ancient Music, of over a thousand members. All its concerts are already sold out. The society invites prominent artists, gives performances with chorus and orchestra, and has created a publishing house for ancient Polish music. Among other musical activities, the music in the Church of the Holy Cross is conducted by the composer Maklakiewicz, and attracts great crowds; while the radio concerts from Warsaw and Katowice are known all over Europe for their high artistic standards.

Prizes for Composition

"Every year the Polish government, the municipal authorities of Warsaw, and musical patrons create prizes for composition, as well as for piano, violin playing and singing and every year, young musicians from all parts of Europe, come to Warsaw for the competitions, and the public is as keen to attend these performances as if they were the Olympic Games.

"In the provinces, at Poznah, Krakow, Lwow, Lodz and Wilno, excellent concerts and opera are heard. The Warsaw Grand Opera, like all others, is having a rather difficult time, but operetta, with attractive protagonists, is doing big business. The modern school of Polish composers is daily becoming more important, embracing as it does, such a genius as Szymanowski and other extremely talented composers—Tansman, Fitelberg, Kondracki, Gradstein, Labunski, Maklakiewicz, Perkowski and many others. The Polish government is generous towards helping talented young people to study abroad, while our great national 'saint,' Paderewski, is a real father to the many young pianists whom he teaches and helps in every way."

Little-Known Haydn

Etienne Pasquier, cellist of the Pasquier Trio, was soloist in the Haydn concerto in D, for cello and orchestra (op. 161) with the Lamoureux Orchestra, Albert Wolff conducting. This work, one of the least heard though at the same time most beautiful cello works, was written in 1789. It is in three movements and if ever Haydn expressed in music a high-minded outlook on life, he did here. That the soloist's outlook coincided with the composer's, was apparent from the first stroke of M. Pasquier's gifted bow. A master of form, style and technic, he also knows how to charm an audience as well as provoke admiration, the gift of charm being as rare among virtuosos as it is among good men. Pasquier had a series of recalls as evidence of his success.

Fauré Honored

Once a year the Ecole Normale organizes a concert in honor of Gabriel Fauré, the purpose of which is the performance of lesser-known works of the master. This year's audition opened with a talk by Philippe Fauré-Fremiet, who spoke of Fauré's place in French music, his style and characteristics. The program included vocal, piano and chamber music. Maria Modrakowska, soprano, was heard in La Bonne Chanson, Chanson d'Eve, Mandoline and Clair de Lune; Jeanne Blancard in three preludes, and the eighth nocturne for piano. The chief interest was undoubtedly in the Fauré cello sonata, played by Maurice Eisenberg, Jeanne Blancard at the piano. This composition, one of Fauré's loveliest, is equally exacting technically and interpretatively. Its demands of *poesie* and sensitivity, as also its technical ones, were admirably met by Mr. Eisenberg, who scored a brilliant success. After a group of solos (Elegie, Sicilienne, Papillons), he was obliged to give an extra, playing Après un Réve.

Tenor for America

André Burdino, popular French tenor, stopped in Paris long enough to give his friends a happy new year and to make three new records. He came from Lyon, where he had been heard in Carmen, Werther, Manon, Tosca, Bohème, Jongleur de Notre Dame, and Roméo—this latter to Norena's appreciated Juliette.

Burdino sang in Manon at Antwerp on January 20, at the gala given by the Royal Society for the Protection of the Blind; thence he returned to Bordeaux (Jongleur, Lohengrin), then on to Spain (Manon and Romeo); sings at Lyon again in February and March, and in April, May and June, is at the Opéra-Comique, Paris.

Brevities

A new society, l'Actualité Musicale, has been founded, to give modern and occasionally ancient works. Ernesto Halffter is president; Carol Bèrard, vice-president; Federico Elizalde, administrator.

Emma Nevada gave a New Year tea in her Paris home.

Replying to a recent request: Mme. Elise Kutscherra lives at 29 rue de Miromesnil, Paris.

Mme. Le Baron made a gift of 40,000 francs to the Opéra-Comique, to meet the deficit in that institution's retiring-pension fund. Hats off to Mme. Le Baron.

Norena sang Juliette and Mimi at the Lyon Opera, with leading tenor Burdino. Norena sails for New York, January 25.

Isabel Lammond, soprano and pupil of Marya Freund, gave a recital in Amsterdam, and has been re-engaged for the next two seasons.

BAYREUTH CASTS

Lawrence Gilman, of the New York Herald Tribune, published in his Sunday column of January 8, the exclusive news of the casts for the Bayreuth Festival performances next summer. They are as follows:

DIE MEISTERSINGER (July 21, 30; August 3, 5, 6, 7, 9)

Hans Sachs	Rudolf Bockelmann
Eva	Maria Mueller
Walter	Fritz Wolff / Max Lorenz
Beckmesser	Eugen Fuchs
David	Erich Zimmermann

Conductor: Toscanini

PARSIFAL (July 22, 31; August 2, 10, 19)

Kundry	Frida Leider
Parsifal	Fritz Wolff
Amfortas	Heinrich Schlusnus / Herbert Janssen
Gurnemanz	Ivar Andresen

Conductor: Toscanini

THE RING (July 24, 25, 26, 28; August 12, 13, 14, 16)

Brünnhilde	Frida Leider
Sieglinde	Maria Mueller
Fricka / Waltraute	Sigrid Onegin
Wotan	Rudolf Bockelmann
Siegfried	Max Lorenz
Hagen / Hunding / Fafner	Emanuel List
Fasolt	Ivar Andresen
Mime	Erich Zimmermann

Conductor: Elmendorff

(The role of Siegmund, it is explained by Mr. Gilman, was not contained in the information sent to him from Bayreuth.)

HOWARD-JONES: SAMMONS SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

MARGHERITA RINGO
American Dramatic Soprano
PRIMA DONNA
San Carlo (Naples) and other Leading Italian Opera Houses.
Agency Ferone, Milan

TENOR FRANCO FORESTA-HAYEK
NOW IN EUROPE
Address
La Scala, Milan

FRANCA SOMIGLI
American Soprano
heard in best Italian Seasons

DELLA BENNI
NOW SINGING IN ITALY
Address
Hotel Diana, Milan

WINSLOW CHENEY
CONCERT ORGANIST
6, rue de Chatillon Paris, France

ART OF SOUND RECORDING GIVEN NEW DESIGNATION

Electrical Research Head Coins New Word Describing All Fields of Sound Recording and Reproduction—Recent Laboratory Experiments Show Nearly Perfect Facsimiles of Vocal and Instrumental Production

By RICHARD GILBERT

Although the primary purpose of this department is to review current disc publications as they are made available to the general public, and to report on such technical advancements as may emanate from the phonograph companies' laboratories, we often take the opportunity to indicate some of the more important experiments occurring in the wider field of sound recording as it embraces not only the phonograph but the talking picture and electrical transcriptions used for broadcasting and theatre.

Research in these fields has steadily forged ahead. In fact, late developments achieved by the scientists of Electrical Research Products, Inc. (a subsidiary of Western Electric) seem to indicate that in time any sound may be so phenomenally recorded and reproduced that the only physical improvements left will be those imposed upon nature herself. To an extent, that has already happened. One has only to attend a first-class motion picture theatre, where acoustics have been planned with scientific care and precision, to note, for example, the effectiveness of Ann Harding's hushed syllables as they reach the remotest corners of the gallery, undistorted and intimately provoking. The presence of the actress herself, unaccompanied by electronic amplification, could not possibly provide such far-reaching *rapport*.

Generally speaking, except in the quality and power of equipment (at the reproducing end), the scientific principles governing the mechanical production of the voice in the talking picture or the music emitted by your electrical phonograph are exactly one and the same. Strange as it may seem this apparent fact is not generally realized.

The inventions of sound recording and reproduction, providing an instrument of unlimited scope in tonal registration, have to a large extent made the terms "phonograph" and "phonography" obsolete and inefficient. While the exact meaning of these terms covers fairly well all the functions of capturing and releasing sound and music, because of unpleasant and spurious associations engendered by past experiences with the "talking machine" and acoustic records, a new term, of authentic derivation and conclusive application, has been much desired. A recent visit to the ERPI review rooms, New York City, disclosed—besides the demonstration of new and overwhelming achievements in recording and reproduction—the exact word for which we have long been wishing.

The word "metaphony" has been coined by J. E. Otterson, president of Electrical Research Products, Inc., to meet this need of a generic word which, in contrast to "telephony" would mean the storage of sound for use at a future time. It is derived from the Greek prefix "meta," meaning "after" and the word "phone," meaning "sound." Literally interpreted, the word "telephony" means "far" or "distant sound," implying that the sound is reproduced at a distance at the same time it is produced at the source. Metaphony, on the contrary, signifies the reproduction of sound separated in time from its origin; thus the word is of distinct value because it may be used to embrace the entire art of sound recording and reproduction including any one of the various forms of such activities, like the phonograph, the talking motion picture, and electrical transcriptions for broadcasting. Similarly, Mr. Otterson's happy excursion in neology provides beyond dispute the term necessary to the description of a science long since departed from the adolescent stage. (Messrs. Funk and Wagnalls please note.) Phonography no longer suffices as the most appropriate designation of the multiple functions of the "printing press of sound."

In demonstrations given recently, while they specifically apply for the present to theatre and auditorium reproduction, no doubt is left regarding the future of the phonograph in the musical home. Slowly but surely, the phonograph companies will incorporate these new and highly liberating features in their commercial records and instruments. This look into the future of "sounding books" provides immense encouragement and anticipation. For the present, however, developments must be made in the machine itself; present-day commercial records have a great deal of music packed in their tiny grooves which available stock instruments do not wholly release.

Amazing records, played in ERPI's intimate theatre, reproduced the voices of Geraldine Farrar, Elisabeth Rethberg and Nelson Eddy with intensity of volume, tone and color comparable only to life itself. These artists have been engaged recently in making a series of test records in which microphone placement, studio acoustics and other physical phenomena are studied closely. Among other theories, it is the opinion of ERPI engineers that present-day microphone methods used in broadcasting studios are crude and, for the most part, wholly unsuitable. Piano accompaniments are rich, transparent and balanced to a point of acute realism. Kurt Ruhrseitz, who accompanied Mme. Rethberg, tells us that several hours were spent recording a single song—the velocity mikes at one time were suspended high in the ceiling, a resonator or sounding board was placed behind the piano and singer, in order to attain an auditorium spaciousness; at other times, the mike was placed close to the music's source, so as to give the recording an intimate character for drawing room reproduction.

Due to the advantages of "hill and dale" engravure, a diamond point pickup and a special record material of costly composition, the atmosphere was absolutely undefiled by extraneous noise of any sort. This is all the more remarkable in view of the entirely lifelike volume attained—particularly in the organ and orchestral recordings. Records of the Riverside Church chimes were magnificent in their verisimilitude. A microphone dropped below the belfry picked up the resounding vibrations and multiple overtones, heretofore impossible to entirely record and reproduce; at the instant, a cutting stylus downtown in the Bell Telephone laboratory engraved them in wax. . . . Such a procedure of remote recording was done when President Hoover's Des Moines address was recorded 1,500 miles away in New York. The records, played during the demonstration, released a portion of his political speech, undistorted by the dozen or more relays and repeatings through which it had gone over the wires, with a perspicuity and naturalness—together with his neighbors' coughs and applause. There was hardly one point removed in the acoustic fidelity of the actual event of last fall. . . . Records of the Philadelphia Orchestra, made in similar long-distance fashion, have demonstrated that Dr. Stokowski's visions of canned opera and other electro-musical productions are not at all far-fetched.

It is hardly necessary to point out that these new records (all engraved on discs, not photographed on film) excel anything heretofore accomplished. The results must be heard to be fully appreciated. However, the advanced mechanisms utilized give us much food for thought and investigation. They attract tremendously and as we learn more about their miraculous powers we mean to pass along the information.

"A musician thoroughly matured in his art."—New York Times

ROCK FERRIS
PIANIST BOOKING 1932-33
Columbia Concerts Corp. of Columbia Broadcasting System, Inc.
113 West 57th Street New York City

JOSEPH OSBORNE
VIOLINIST
Address
Care of Musical Courier
113 West 57th St.
New York

ARTHUR ANDERSON
BASSO
Metropolitan Opera Co.
Address c/o Musical Courier
113 West 57th Street, New York

STEWART WILLE
PIANIST—ACCOMPANIST—COACHING—REPERTOIRE
Accompanist and assisting artist to LAWRENCE TIBBETT
Address: Sherman Square Studios
160 W. 73rd St., New York
Tel. TRafalgar 7-6700

V. NOLA
OPERATIC AND CONCERT SINGER
VOCAL TEACHER
Mr. Nola can train a singer from the primary rudiments of voice culture to the highest pinnacle of perfection. Free Voice Trial.
STUDIO 805, STEINWAY HALL, NEW YORK.
Tel.: CIrcle 7-4736 or STillwell 4-0679

MARTINO-ROSSI
BARITONE
Address: 330 West 84th St.
New York, N. Y.
Tel. TRafalgar 7-5435

VASILY ROMAKOF
BASS-BARITONE
Concerts-Recitals
Concert Management
ARTHUR JUDSON
113 W. 57th St., N. Y. C.

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

JULIA PETERS
Soprano
Concert Management
GEORGE LEYDEN COLLEDGE
113 W. 57th St., New York
CIrcle 7-1963

ROSA PONSELLE
Metropolitan
Musical Bureau
113 West 57th St.,
New York City
Victor Records
Knabe Piano

John McCORMACK
Direction D. F. McSWEENEY
113 West 57th Street New York
Steinway Piano Used

EDWIN SCHNEIDER
Accompanist

MAUDE DOUGLAS TWEEDY
TEACHER OF JEANNE SOUDEIKINE
VOICE CULTURE
205 W. 57th St.
New York City
CIrcle 7-1723

A. F. AGNINI
STAGE DIRECTOR
Metropolitan Opera House, New York; Ravinia Opera; Los Angeles and San Francisco Opera Companies.
Dramatics Taught to Selected Students
Address METROPOLITAN OPERA HOUSE
New York

FRANCIS PANGRAC
Tenor Soloist—Teacher of Singing—Conductor Pangrac A Cappella Ensemble—Polyphonic Singing—Gregorian Chant.
415 Central Park West, New York Tel. ACademy 2-2447

MAREK WINDHEIM
Tenor
METROPOLITAN, RAVINIA, SAN FRANCISCO, LOS ANGELES OPERA

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 346 W. 73rd St., N. Y. C. Tel. TRafalgar 7-2970

HARRIET FOSTER
CONTRALTO
VOICE BUILDER and COACH
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

Ask for Century SHEET MUSIC
SAY "CENTURY" and get the best Certified Music. It's 15c (20c in Canada). Most teachers use it. Parents appreciate the saving and the pupil gets the best. Get free catalog of 2500 selections at your dealers, or write us.
Century Music Publishing Co.
262 West 40th Street
New York City
CENTURY Certified EDITION
15¢

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly
The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50
Name .....
Address .....
City .....
Canada, $6.50 Foreign, $6.25

Press Comments

CHRISSIE REMETTE BRACE

Chrissie Remette Brace, piano teacher in Vancouver, B. C., appeared recently in recital in that city. Reviewing the concert the critic of the Vancouver Herald wrote: "Chrissie Remette Brace, the solo pianist, captivated the audience both by her grand and magnificent rendering of the Beethoven and Brahms numbers and also by her charming personality, receiving tremendous applause. She has a fine mastery of the keyboard with a brilliant execution and all the necessary fire and temperament required for such works as the two magnificent compositions played." Miss Brace is an artist-pupil of Alberto Jonas.

LEON CARSON

Leon Carson sang at the Monday afternoon Club of Passaic, N. J., recently. According to the Herald-News: "Mr. Carson's voice has a particularly delightful quality which gave a new interpretation to his familiar songs. He sings with ease and true artistic taste."

December 21 took him to Providence, R. I., where he gave a recital for the Rhode Island Women's Club. The News-Tribune commented: "Mr. Carson delighted his audience in a group of four numbers made more interesting by his descriptive narrative prior to each, opening with The Lamentation from the opera, Arianna, and also including three Christmas songs. Mr. Carson has a splendid voice and sings with ease and surety. He is an artist whom yesterday's audience deemed it a rare privilege to listen to and it was loath to see the excellent program concluded."

Harrison, N. Y., also heard the tenor during December.

AMY ELLERMAN

Amy Ellerman, contralto, recently concluded a tour through Iowa, Illinois and South Dakota, which included appearances as soloist in Handel's Messiah in New York City; in Chicago with the Apollo Club and the Chicago Symphony Orchestra at Orchestra Hall; in Sioux City, Ia.; and in Yankton, S. D. She sang in Bach's Christmas Oratorio in Mitchell, S. D. The New York Times carried: "Miss Ellerman's singing must be especially praised. Her voice is rich, mellow and beautiful in quality. It

AMY ELLERMAN

possesses the deep resonance of the true contralto. It is big, yet flexible and her delineation admirably realized the nobility of O Thou That Telleth and the calm and mighty beauty of He Shall Feed His Flock."

The Chicago Leader: "She enjoys a wide reputation in the East and fully justified it in this Chicago appearance." Chicago Daily News: "Miss Ellerman contributed to the dignity and expressiveness of the concert." Chicago Herald Examiner: "Amy Ellerman made a pleasant impression." Chicago Tribune: "Congratulations are to be extended to Amy Ellerman for her beautifully sung airs."

The Sioux City Journal's critic wrote: "Miss Ellerman pleased throughout." The Yankton Press and Dakotan: "Miss Ellerman, with her rich, well-modulated voice, gave a truly artistic interpretation to the recitatives and airs." The Mitchell Gazette; "Her personality is as much a part of her success as is her marvelous voice." The Mitchell Evening Republican: "Her singing of Slumber Beloved was a crowning point."

Advance bookings for the contralto include an appearance in The Messiah on January 28 at Carnegie Hall, New York, under the direction of Dr. Hollis Dann, and a recital in Summit, N. J., February 5.

Puccini Opera Company Heard in New Jersey

TRENTON, N. J.—Considerable interest was shown in the Puccini Educational Grand Opera Co. when they appeared at the War Memorial Auditorium recently, as it served to introduce a talented young Trenton soprano, Louise Masino, who made her début as Nedda in Leoncavallo's Pagliacci. Miss Masino is the possessor of a firm, well-trained voice fully capable of every demand of this dramatic role, and throughout the opera she received prolonged and enthusiastic applause as a reward for her efforts. She was ably supported by Pasquale Ferrara (Canio), Joseph Royer (Tonio), Lodovico Oliviero (Arlecchio), and Ettore De Lara (Silvio), all of whom deserve equal praise for their splendid portrayals.

Haensel and Gretel (in English) was also given with the following cast: Peter, Joseph Royer; Gertrude, Mae Hoft; Haensel, Georgia Standing; Gretel, Dorothy Miler; The Witch, Marion Selee; Sandman-Dewman, Grace Perry, all of whom entered into the spirit of this delightful opera which resulted in an amusing and charming performance. To Fulgenzio Guerrierri, conductor of both operas, must go praise for the balance and quality of the orchestra which combined with the singers and resulted in satisfying performances.

The appearance of the Puccini organization was made possible through the Soldiers' and Sailors' War Memorial Commission (John A. Campbell, president, and William S. Borden, secretary), and it is hoped that the response to this initial endeavor will warrant future performances. F. L. G.

East Orange Manager Honored

EAST ORANGE, N. J.—Following a recital given by Albert Spalding at the Hotel Suburban here on January 3, the last of three morning musicales arranged for this season by Mrs. William S. Nelson, a luncheon was given by Mrs. Thomas A. Edison, in honor of Mrs. Nelson's seventieth birthday. The event was attended by 300 guests, including a number of persons prominent in music. Charles L. Wagner, New York musical manager, the toastmaster, read messages of felicitation to Mrs. Nelson from Marcella Sembrich, Ossip Gabrilowitsch, Alma Gluck Zimbalist, Mrs. Juliet De Coppet Stengel and Mrs. Mary Lewis Hague. Among the guests were Fitzhugh W. Haensel, of the New York managerial firm of Haensel & Jones; Richard Bonelli, José Iturbi, Salvatore di Stefano, Isidore Luckstone, Mr. and Mrs. Dino Borgioli, William S. Brady, Allen C. Hinckley, Kitty Cheatham, Marguerite Starrell, Mrs. Paul D. Cravath, and Kathryn Meisle.

A program at the luncheon was given by Mme. Starrell, accompanied by Mr. Luckstone, in an air by Tschaikowsky; Dorothy Gordon, who led the guests in singing a Birthday Greetings number; Harold Patrick, baritone, singing an aria from Hérodiade and other works; Miss Cheatham and Mrs. Charles Hathaway, in recitations; John Tasker Howard in a pianologue, and Frank Carrington, director of the Newark Art Theatre.

OPPORTUNITIES

FOR RENT—Studio on West 72nd Street, New York, for teaching or practice, by the hour or half-days. Mason & Hamlin grand piano. Telephone mornings, TRafalgar 7-5328.

FOR SALE—Violin, L. Carcassi 1760, choice example, Hill's Guarantees, $750 or exchange for equally fine concert cello. Violins by Pollastri, $125; Parravicini, $85; Contino, $75. H. R. Pfretchner "Wilhelmj" Bows, $50; Dodd, $40; F. N. Volran, $75; Hill, $150 grade, $75. Address Hill, 654 St. Marks Ave., Brooklyn, N. Y.

GEIGER-SHANKMAN

Well Known Concert Pianists

Six Times Weekly over WMCA and WPCH

Frances Céh
SOPRANO—Specializing in costume recitals
Address: 1416 Steinway Hall, New York, N. Y

LEOPOLDO GUTIERREZ
Teacher of Singing
Specialist in Voice Building
320 East 42nd St., N. Y. C. MOhawk 4-8360

RICHARD McCLANAHAN
PIANIST—TEACHER—LECTURER
Representative TOBIAS MATTHAY
706 Steinway Hall, New York City

ENZO DELL'OREFICE
Coach of CARUSO
Voice—Repertoire—Grand Opera
Studio 7-2, Hotel Ansonia, N. Y. SUs 7-3300

CELIA BRAEMS
Teacher of JULIA PETERS
Voice Building and Placing
49 East 78th St., New York BUtterfield 8-6612

KIRK RIDGE
PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

NATIONAL PRESS CLIPPING BUREAU
Special attention to artist clippings
48 W. 27th St., N. Y. BOgardus 4-6264

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

POMPILIO MALATESTA
OF THE METROPOLITAN OPERA CO.
VOICE INSTRUCTION FOR CONCERT—RADIO—OPERA
Studio: 215 W. 88th St., N. Y. SCh. 4-9063

DANIEL MORALES
Spanish Baritone
CONCERT—OPERA—RADIO
1416 Steinway Hall, New York ACademy 2-1434

CUTHRIGHT
TENOR
19 West 70th St., New York TRa. 7-6194

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
120 Claremont Avenue New York City
FRANK DAMROSCH, *Dean* — A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education
Catalogue sent on request.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President* Princeton, N. J.

COMMUNITY CENTER CONSERVATORY OF MUSIC
ARIEL RUBSTEIN, Director
270 W. 89th St., N.Y.C. SChuyler 4-1400
All Branches. Faculty of Eminent Masters. Moderate Tuition Fees. Special Children's Courses. Faculty Chamber Music Recitals Broadcasting Coast to Coast over CBS, Sundays.

The Cleveland Institute of Music
Confers Bachelor of Music, Master of Music, Artist Diploma
Prepares for career of Teacher or Concert Artist
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN, Director 2605 Euclid Ave., Cleveland, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Violin, Piano, Voice, Organ, Theory, Composition, and Public School Music, leading to the degree of Mus. B., *and* all the advantages of Liberal Arts College. Tuition Reasonable. Write for catalog.
Carl J. Waterman, Mus. D., Dean

OBERLIN CONSERVATORY
Founded in 1865
FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Unexcelled cultural and musical advantages. Dormitories. Complete and modern equipment.
Limited enrollment.
For catalogue and year book address: FRANK H. SHAW, *Director*, Oberlin, Ohio

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, *Director*
ORGANISTS TRAINED AS EXPERT CHOIR MASTERS
Write for Catalogue 51 Fifth Avenue, New York

Cincinnati Conservatory of Music
Under Auspices of the Cincinnati Institute of Fine Arts
and Affiliated with the University of Cincinnati
HERBERT WITHERSPOON, Director and Dean of Faculty
Second Semester Opens Feb. 1st for Course Students. Special Students may enter at any time
For catalogue and information address: C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $6.50 Foreign, $6.25

EILERT PRINTING COMPANY, INC.
318-326 WEST 39TH ST., NEW YORK

THE SOCIETY OF ANCIENT INSTRUMENTS
has arrived for an American tour under its founder, Henri Casadesus, the leader since 1901

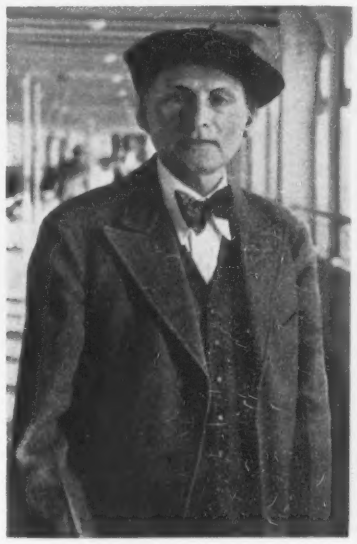
ALBERT SPALDING,
violinist, was guest soloist with the Richmond (Va.) Symphony Orchestra on December 19 in Beethoven's concerto in D major.

SOLON ALBERTI,
teacher of voice, pianist and composer, gave a joint recital with Nita Alberti, soprano, before the Mana-Zucca Music Club of Miami, Fla., December 27. Mr. Alberti was at the piano for the singer, and played several piano solos.

JOSEF SZIGETI,
now in America for an extensive tour of the United States and Canada.

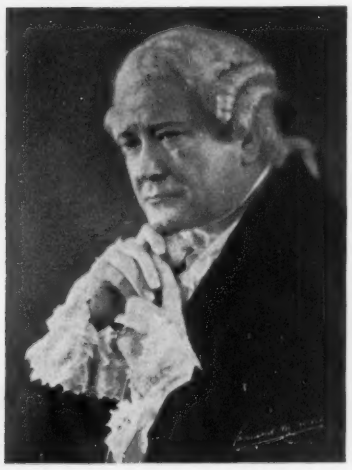
A NEW PHOTOGRAPH OF ROSA PONSELLE,
the only studio portrait taken of her since she bobbed her hair several months ago. Miss Ponselle will be heard tomorrow (January 22) as guest artist in the General Electric Sunday Concert series broadcast over a nation-wide NBC network.

HAROLD MORRIS
has been invited to give three lecture-recitals for the Chair of Music Lectureship series at Rice Institute, Houston, Tex., on February 23, 24 and 25. He plans to discuss the American composer, his heredity, history, environment, present status and future, and will play works of many living composers. The third evening is to be devoted to his own compositions, with the New York String Quartet assisting. Previous lectures in this series have been on Ravel, Honegger, Nadia Boulanger and Sir Henry Hadow.



CARL FRIEDBERG
on the SS. Bremen, leaving for concert appearances in Europe. (Fleischhut photo.)

EUGENE GOOSSENS
recently appeared as guest conductor with the Minneapolis Symphony Orchestra in Minneapolis, Minn.



JOHN CHARLES THOMAS
as Scarpia. Mr. Thomas has signed a contract to come under the exclusive management of Charles L. Wagner, beginning May 1 next.

BOMAR CRAMER,
pianist, is giving a recital at Town Hall, New York, on January 31. His program includes the Brahms sonata, op. 2; Bach's English suite, E minor; Schumann's Etudes Symphonique, op. 13, and pieces by Oswald, Debussy, Rachmaninoff and Stravinsky-Szanto.

ARRIVING ON THE SS. LEVIATHAN.
Left to right, Alexander Merovitch, Nathan Milstein, violinist; Vladimir Horowitz, pianist; and Gregor Piatigorsky, cellist. The three musicians are scheduled for New York recitals at Carnegie Hall: Horowitz on January 23, Piatigorsky on February 20, and Milstein on February 24. (Photo by Cosmo-Sileo Co.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

ERNEST HUTCHESON